

JEFFERSON

MONTHLY

latest question about AIDS:

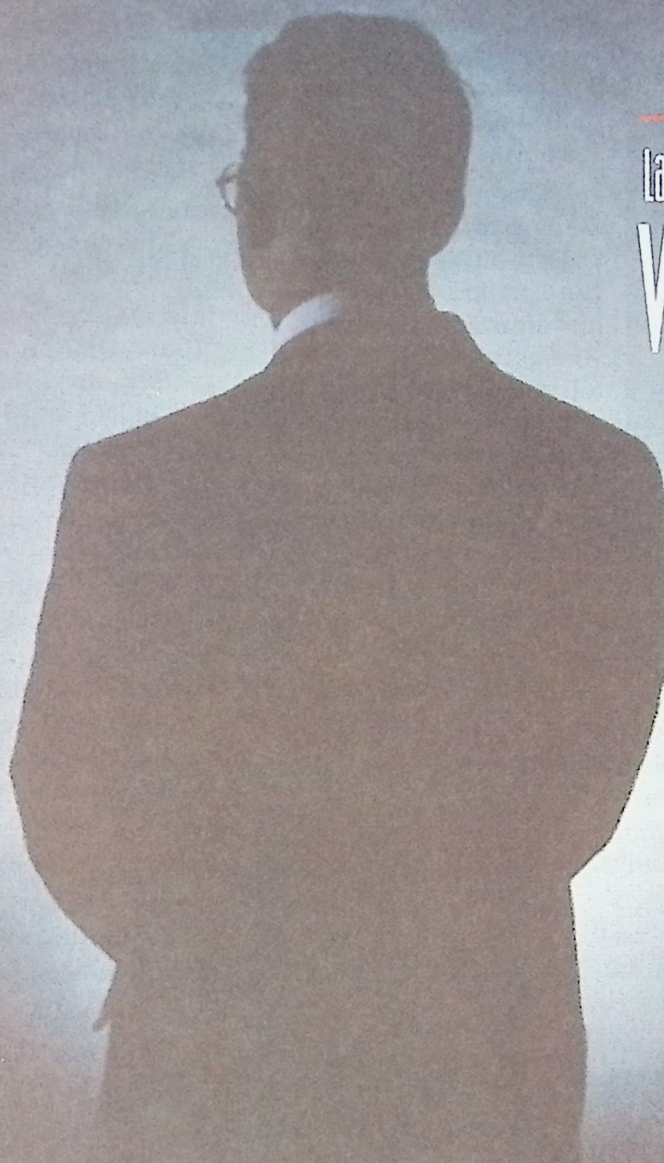
Who cares?

'Objectivity and balance':
McCarthyism
in sheep's clothing?

Land-use czars
face insurrection

Anatomy of a
community theater

New Oregon Trail
could end up
road to nowhere



The Members' Magazine of Jefferson Public Radio

• April 1993

SOUTHERN OREGON



HISTORICAL SOCIETY

SINCE 1946

Southern Oregon Historical Society Salutes American Crafts

Navajo rug weaving, jewelry designing, bookmaking, and basket weaving are among the upcoming programs and workshops planned at the Southern Oregon History Center in celebration of the Year of the American Craft.



Barbara Carse will talk about basket weaving in May.

Congress declared 1993 the Year of the American Craft to recognize handicrafters and their historical contributions to American society. The following workshops or programs will be offered throughout the year to demonstrate the quality and diversity of local crafts.

Unless otherwise noted, the programs will be in the Southern Oregon History Center, 106 N. Central Avenue, Medford.

For more information on the Year of the American Craft and related children's workshops, please call 773-6536.

March 6 — "Embroidery and Canvas Work," Southern Oregon Stitchers Chapter, Embroiderer's Guild of America, 1 p.m.

April 16 — "History and Techniques of Tatting," Elva Jackson, 10 a.m.

April 17 — "Textile Surface Design," Kay Campbell, 1:30 p.m.

May 15 — Demonstration of lacemaking, John and Nadine Purcell, 1:30 p.m.



Kay Campbell will teach textile surface design in April.

May 21 — "Basket Weaving," Barbara Carse, 1 p.m.

May 22 — "History of Weaving," Junia Graff, 1:30 p.m.; demonstration of Navajo rug weaving, Sari Elliott, 2:30 p.m.

June 26 — Vintage Fashion Show and Tea, 1:30 p.m., U.S. Hotel, Jacksonville.

July 10-19 — Jacksonville Museum Quilters Show, U.S. Hotel.

July 10 — "American Quilts and Quilters," Jacksonville Museum Quilters and Southern Oregon Stitchers, 1 p.m., U.S. Hotel.

July 17 — "Principles of Textile Conservation," 9 a.m. to 4 p.m., U.S. Hotel; limited space; free.

Aug. 27-29 — Jacksonville Celebrates the Arts, 10 a.m. to 5 p.m., Jacksonville Museum of Southern Oregon History grounds; "Stenciling and Tin Punch," 1 to 4 p.m., Peter Britt Learning Laboratory in the museum.

Sept. 18 — "Contemporary Woodworking," Christian Burchard, 1:30 p.m.

Oct. 16 — History of glass blowing and lamp work demonstration, John Byers, 1:30 p.m.

Nov. 20 — "Jewelry Design," Lyle Matoush, 1:30 p.m.

Dec. 4 — "History of Bookmaking," Lois Cousineau, 1:30 p.m.; "Papermaking" family workshop, 2:30 p.m.

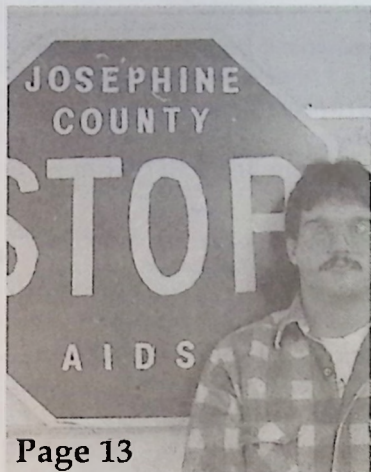


Sari Elliott will demonstrate Navajo rug weaving in May.

Dates, times and locations may be subject to change; please call 773-6536 for updated material.



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JEFFERSON MONTHLY

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24 Stolen from Gypsies. The first act of a new play by Noble Smith, one of seven young playwrights whose work will be read in Ashland's theaters this month.

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TUNED IN
RONALD KRAMER

Director of Broadcasting, Jefferson Public Radio



Son of HUAC

SEVERAL TIMES in recent months, I've spoken out against the legislation by which Congress in July established a process for analyzing the "objectivity and balance" of public broadcasting. Because my opposition to this seemingly praiseworthy crusade for evenhanded programming has dismayed some good friends and colleagues, today I want to talk about the frightening parallels I see between it and the House Committee on Un-American Activities' post-World War II inquiries into the supposed infiltration of Hollywood by subversive influences.

HUAC was created in 1937, but had relatively little impact till after the war. Indeed, HUAC was originally scheduled to go out of existence in 1944, and was only saved from death in the House Rules Committee by the parliamentary maneuvering of Rep. John Rankin of Mississippi, who had his sights set on HUAC's chairmanship. Subsequently, a host of congressmen used HUAC to wreck the careers of many of Hollywood's most talented people, while other congressmen, including Richard Nixon, used it as a platform from which to launch their own careers.

In the end, after more than a decade's work, HUAC failed to establish that any mechanism had ever existed to disseminate "un-American" views via the movies. What HUAC was really targeting, it became clear at last, was the right of different-minded individuals to express their ideas professionally and personally without jeopardizing their careers and livelihoods.

At the time HUAC escaped termination as a temporary committee, many members of the House saw no need for its work to continue. Little evidence of Hollywood's shilling for the Communist Party was visible, and House members were probably not much concerned with this supposed "threat," then or later. As one HUAC

member, in explaining his willingness to convene hearings on the "communist plot" in Hollywood, put it: "We don't know what information he [Rankin] has, but the motion [to schedule the hearings] was agreed to on the theory that we ought to find out whether our acting chairman is having nightmares, or whether there really is something that ought to be investigated." Moreover, it would probably have been difficult for most congressmen to oppose the hearings, given the fact that Rankin was promoting them by saying: "[We're] not trying to hound legitimate producers. We're not trying to hound legitimate writers. But we are out to expose those elements that are insidiously trying to spread subversive propaganda, poison the minds of your children, and distort the history of our country."

LIKE RANKIN'S panel, last summer's objectivity-and-balance legislation escaped being killed in committee, because the Republican leadership held the funding bill to which it was attached as an amendment hostage till the public-broadcasting industry agreed to accept the amendment without a fight. Then, after the amendment passed the Senate and was sent to the House, procedural maneuvering was used — again as in the case of HUAC — to bypass the committee structure in which it could also have been killed.

Why wasn't the objectivity-and-balance amendment opposed by the public-broadcasting industry? Because the industry's leaders thought it would be difficult to persuade Congress to cast what would look like a vote *against* objectivity and balance. In making a vote against the amendment resemble an un-American act, the framers of the amendment were as clever as HUAC had been in identifying a vote against its Hollywood hearings with a vote against exposing "subversive elements."

Unfortunately for those in Congress

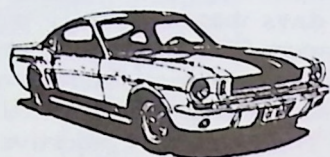
who supported the objectivity-and-balance amendment, it's by no means been traditional in America for government to review the content of the mass media. Indeed, such oversight never occurred in the 18th and 19th centuries at all, because the press in those days was so rabidly partisan that papers frequently made up news reflecting the political interests of their publishers, and no one expected objectivity. The idea of an objective press simply didn't exist at that time — as how should it have done when the authors of the First Amendment looked for democracy to triumph precisely *because* of the freedom to disseminate divergent viewpoints? The notion that the press should provide balanced coverage is entirely a 20th-century invention. Nor did it achieve much currency till the advent of radio helped bring about the demise of many newspapers. In a scarcer newspaper market, objective coverage took on a greater importance, for some.

HUAC furnishes us with one conspicuous example of the pernicious effects of governmental interference with the media. Another example is provided by former Vice President Spiro Agnew. Remember his 1972 "nattering nabobs of negativism" speech, designed to neutralize the press' probing coverage of the Nixon administration? For a couple of years, till Agnew and Nixon were forced to resign, the two were fairly successful at making the press suspect in the eyes of many Americans.

I say nothing about the Dan Quayle-Murphy Brown imbroglio. You know *that* story.

AND NOW we find ourselves confronted with the ironic situation in which a Congress *favorably* disposed to public broadcasting has felt unable to vote *against* fealty to the concept of objectivity and balance. Shades of HUAC's early maneuvers! Some of the conservatives behind the objectivity-and-balance amendment promoted it by arguing that public broadcasters are free to broadcast whatever they choose, but that the federal government has no obligation

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to fund them. To these conservatives, the price of federal support is acceptance of federal oversight. This was much the same argument used last year against the National Endowment for the Arts — and yet it's a long-settled principle that government often uses tax revenues to support undertakings individual citizens may find repugnant. For example, pacifists have sought to enjoin the government from using their taxes for military purposes, on grounds that they shouldn't be required to fund programs that go against their personal beliefs. The courts, however, have never come close to endorsing this argument.

AS A MATTER of fact, the American taxpayer supports a wide variety of media that advance specific political points of view. Take the second-class mailing privilege under which newspapers and magazines get to use the postal system for less than the true cost. The resulting deficit, referred to as "revenue foregone," is made up from the federal treasury. Moreover, the subsidized mailing of newspapers and magazines dates back to the very founding of the postal service, and was adopted as a means of insuring a *diversity of voices* — that goal so essential to the survival of democracy, in the view of the authors of the First Amendment. In practice, what this has meant over the years is that the taxpayer has picked up part of the tab for the mailing of publications ranging across the political spectrum from the Communist Party on the far left to the John Birch Society on the far right.

But the real tragedy of the objectivity-and-balance amendment is that it was adopted for the wrong reasons, is a product of political cowardice, and has no more chance of succeeding than HUAC or Spiro Agnew did. It's already not working out according to plan. Though public broadcasters were told the process would take little money or time, the supervising agency, the Corporation for Public Broadcasting, is now convening panels and town meetings, installing national toll-free phone numbers, and talking about going back to Congress for additional money for these projects. And what will be the result? *The*

politics of the extreme. Special-interest groups will turn out in force, because it's their nature to take advantage of any free soapbox. The comments received are also certain to cancel each other out — as is already evidenced by the fact that, in its first 15 days of operation, the CPB "hot line" drew over 2,400 calls, of which 37% were strongly favorable to public broadcasting, 13% favorable, 10% neutral, 20% unfavorable, and 20% strongly unfavorable. Of what use is such a spectrum of response? All it suggests is that public broadcasting is doing about what it should be doing in terms of reflecting diverse points of view, and that all listeners are therefore encountering at one time or another program material they take exception to. And so what? Every listener has a brain with which to interpret messages, and an off-switch if the messages are offensive.

I should note that, on Jan. 26, CPB formally adopted statements detailing a program for the implementation of the objectivity-and-balance amendment. The program adopted is more refined and thoughtful than CPB's

What will be the result of the objectivity amendment? The politics of the extreme

first-draft attempts at honoring the letter of the legislation, and CPB is to be congratulated for avoiding a heavy-handed approach. Still, the background of this legislation remains unchanged. It follows a path first charted by HUAC, and runs at cross-purposes to our proud free-press heritage.

Where will the objectivity-and-balance amendment lead? To no useful outcome, you can bet. Ultimately, a certain amount of money will have been wasted to scratch a political — as opposed to a social — "itch," so let's hope that, when the itching stops, Congress will have the good sense to recognize the waste and let the amendment, like HUAC before it, die a quiet death. Only how much damage will be done to the soul of democracy before common sense and budgetary wisdom prevail? ■

JEFFERSON JOURNAL

Book made bad impression on Kupillas



Sue Kupillas

MEDFORD — Jackson County commissioner Sue Kupillas is only a politician some of the time. In real life, Kupillas is an artist and a teacher and, in those capacities, she was one of 50 participants at a recent forum convened by the American Association of University Women to discuss how girls are shortchanged in the schools.

Kupillas told the forum that, even in college, the needs of female students are apt to be overlooked.

To prove her point, she held

up a copy of an art-history textbook she used when she was studying at Western Oregon State College.

Not one woman artist is mentioned in the book, with the exception of Georgia O'Keefe.

"Here I was in a field with no role models except for one female teacher in the art department," she recalls. "How great it would have been if there were female role models already in place by the time I came along."

Kupillas finds small consola-

tion in the knowledge that women painters have been as unappreciated in other times and places.

"There were women out breaking barriers in the art world, but you didn't hear about them," she says. "Even women writers who wanted to be published in the 19th century had to write under men's names."

"The work of two female artists was represented in the first Impressionist exhibition in Paris, but that was just because the male artists they were living with felt they needed a few more paintings in the exhibition."

"Today, we know the work of these women was every bit as strong as that of the other Impressionists."

Kupillas is a watercolorist. Several of her paintings of the industrial areas of White City hang in her office at the county courthouse, and she's donated work both to KSYS-TV and the Rogue Gallery, for fund-raisers.

Can't get to the UN? Try Ashland instead

ASHLAND — That the world is getting smaller every day is nowhere clearer locally than at Southern Oregon State College.

On April 12-16, SOSC will observe its 20th annual International Week, and Kathy Holden, the college's foreign-student advisor for the past four years, says the event is aptly named, because there are currently no fewer than 148 students from other countries studying on campus.

"More of the students come from Japan than any other country," Holden notes, "but others are from all over the world, including Russia and the former Soviet republic of Georgia."

How do students in such far-flung places hear about a little-known school like SOSC?

According to Holden, the college isn't actively soliciting abroad at present, so the students find out about it from listings in catalogues, and by word of mouth from friends and family members who've preceded them in Ashland.

Does the resultant culture shock require Holden to do a lot of hand-holding?

No, she reports, because students hardly enough to cross

continents and oceans to pursue their studies tend to be the self-reliant type.

She adds that many of those who come to SOSC from abroad do so to perfect their English at the American Language Academy on campus.

During International Week, every day at noon in the Stevenson Union foreign stu-

dents will give presentations on their homelands. The week will culminate on April 16 in a banquet prepared by the SOSC kitchen staff from recipes supplied by the foreign students.

The banquet begins at 5:45, and will be followed by a musical presentation in the SOSC recital hall at 7:30. For reservations, call 552-6222.

Seven dreams for seven dramatists

ASHLAND — Apprentice playwrights don't often find it easy to get their works produced, but life will take a turn for the better for a sizable number of them on April 1-4, when seven theaters in town will each present a reading of a new play, in the presence of its author.

The Ashland New Plays Festival, as it's called, commemorates the 150th anniversary of the Oregon Trail. Nor will it be another 150 years before a similar opportunity arises. Ann Seltzer, who serves on the festival committee, expects it to become an annual event. She notes that this is the first time the seven theaters have collaborated on a project, and that each has contributed \$200 towards the cost.

Three of the plays to be read are by local writers [for an excerpt from one, see page 24]. The seven plays are:

- *Cutlasses*, by Susan diRende. April 1, 7 p.m. The Lyric Theater. For tickets, call 488-0586.

- An untitled work by Doris Baizley. April 2, 1 p.m. Presented by the Oregon Shakespeare Festival at the Angus Bowmer Theatre. 488-4331.

- *The Last Hanging in Pike County*, by Janice Kennedy. April 2, 8 p.m. Presented by Studio X in the Old Ashland Armory. 488-2011.

- *Only the Dead Know Burbank*, by Peter Lefcourt. April 3, 10 a.m. Presented by the Ashland Community Theatre in the Old

Ashland Armory. 482-0361.

- *Smith of Wooten Major*, by Jeff Richardson and Hal Ferdig. April 3, 1 p.m. Presented by the Cygnet Theatre Group in the Old Ashland Armory. 488-2945.

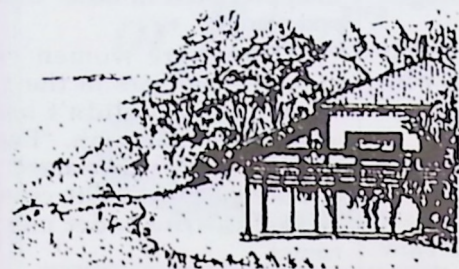
- *Stolen from Gypsies*, by Noble Smith. April 3, 8 p.m. Presented by the SOSC Theatre Arts Department at the Center Square. 552-6348.

- *Mary Todd Lincoln*, by Warren Carlson. April 4, 1 p.m. Presented by the Actors' Theatre of Ashland at the Minshall Theatre. 482-9659.

Tickets, which are \$5 each, or \$15 for admission to all seven readings, are on sale at Paddington Station and the Oregon Shakespeare Festival box office.

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SPEAKING OF WORDS

WEN SMITH



Eek!

IN AN ELEVATOR the other day, I overheard one fellow say to another, "My wife sees marriage as a daily challenge, with me as the challengee." Seeing that fellow's woeful countenance, I felt a pang or two for him. But it was the word *challengee* that gripped my thoughts. I picked it up as another on the growing list of *-ee* words, like *licensee*, *assignee*, and *divorcee*.

These words with the *-ee* ending are tickets to oblivion. It's a blow to my dignity when I'm addressed as *addressee* or consigned to the role of *consignee*. As an *-ee*, I'm the one done to, not the one doing. That's why *-ee* words are generally a put-down.

Look around. Doesn't it seem that the *-ers* and *-ors* are in charge while the *-ees* are the poor souls, the victims, recipients of the dregs of life. Isn't the *employer* the boss, the one really in charge, and the *employee* too often the flunky?

Nowadays we manufacture these *-ee* words from almost anything. An infant who's diapered is a *diaper* (or maybe a *pampere*). If you have a tooth pulled, you're the *pulle* (not, let's hope, the *yankee*). If you get kicked, you're the *kick*. Mystery writers have even used the word *murder* for the one who plays the least desirable and often shortest role in the story.

It's not much fun to be an *-ee*, so it's a good idea to get on the right side of the *-er/-ee* fence as early as you can. When push comes to shove, it's better to be the *shover* and not the *shovee*. If the boss has to bawl somebody out, why should you be the *bawlee*? Among neighbors, why not be the chronic *borrower* instead of the

hapless *borrowee*, whose lawn mower is always down the block in another's garage? And when gossip demolishes a reputation, must you always be the *demolishee*?

Being a *slanderee* or a *libelee* can change your life,

usually for the worse. If people around you are whispering, join them. It may be your surest defense against becoming the *whisper*.

Coining *-ee* words isn't a pun-proof game. Mickey Rooney was once asked whether the word *subpoena* should be pronounced suh-PEE-nuh or suh-PEE-nee. The veteran of divorce courts said he didn't know, but lamented, "I'm usually the suh-pee-NEE."

Still, the life of *-ees* isn't all on the down side. My mother had high hopes in life, and I often benefited, as the *hopee*. My wife and I today are great admirers, and both happy *admirees*. When someone flatters me, I'm a willing *flatteree*.

**It's not much fun
 to be an -ee.
 Better to be
 the shover and not
 the shovee**

**My mother had great
 hopes in life, and I
 often benefited,
 as the hopee**

But *-ee* words can be tricky, so you have to read the small print. When I was buying a home, escrow papers referred to the *mortgagor* and the *mortgagee*. I had to ask careful questions to find out which one meant me. It turned out I was the *mortgagor*, and the company I was getting the money from was the *mortgagee*. For a change, I was going to be the *-or* and not the *-ee*. It was a switch, but a deceptive one, without advantage.

Even the famous and successful, the movers and shakers of society, are vulnerable when they accept *-ee* status or have it forced on them.

CONSIDER THOSE who've sought the role of *nominee*, surely one of the least comfortable of all *-ees*. Senator Gary Hart wanted it, and was nailed even before his campaign started. Judges Bork and Ginsburg, once nominees, are now both consignees to negative paragraphs in history. Admire the foresighted Mario Cuomo, who's so far dodged the temptation to tie the national *-ee* tail to his kite. He has good instincts.

Challenges are stimulating. But the distinction between *-er* and *-ee* is enormous. The *-ee* plays the passive role, the patsy. Once you realize what suffering that suffix can entail, you'll do what you can to avoid becoming an *-ee*. You'll be a challenger, not a challengee.

As we scramble through our tedious laps in the rat race, using each other, pushing each other around, we're a society of doers and done-to's. And the poor *-ee*, always the done-to, forever the manipulee, like the guy in the elevator, is doomed to a woeful countenance.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on the "Jefferson Daily" every Monday afternoon, and on KSOR's "First Concert" on Saturday mornings at 10.



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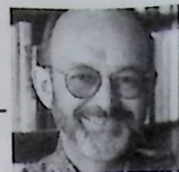
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Curse of the albatross

*Water, water everywhere,
And all the boards did shrink.
Water, water everywhere,
Nor any drop to drink.*

THESE WORDS herald the revenge for the death of the albatross at the hand of the Ancient Mariner, in Coleridge's famous poem. And they come fearfully close to the literal truth today, because only a tiny fraction of the world's ubiquitous water is economically accessible to humans, and this tiny fraction is itself dwindling now, owing to changes in the world's climate, extended drought, overconsumption, and pollution. Indeed, water — the pure concentrated essence of life, its most perfect embodiment — is becoming so increasingly scarce that Ihsan Bakr, in the *World Press Review*, warns that wars in the future may be fought over it, and not over oil or land, as is the case today.

Moreover, if water is scarce for human use — for drinking, cooking, washing, sanitation, irrigation, industry, food processing, and agriculture — it's equally scarce for others of nature's creatures. Marine organisms have access to 97% of global water. Humans and all other living things have access to only about .6%.

Water is more than just two hydrogen atoms attached to an oxygen atom. It's a universal solvent that carries vital substances in solution for living organisms, and its unique qualities make life as we know it on earth possible. Water stores much heat with little increase in temperature, and it also requires much energy to change from a solid to a liquid and from a liquid to a vapor. For terrestrial and aquatic life, this moderates changes in temperature that would otherwise be rapid.

In solid form, water is less dense than as a liquid. Hence ice floats and, since it forms in lakes and rivers from the surface down, it provides a safe haven for aquatic organisms below — not to mention a recreational surface for Scandinavians above.

Without water in all its forms, the earth would be a lifeless planet.

Outside the oceans, organisms rely on the hydrological cycle to keep up a supply of fresh water. Powered by the heat of the sun, water evaporates from the oceans and moves ashore, where it falls in varying amounts. Sometimes, however, it doesn't fall when or where we'd like, so we store it, transport it, or mine it. And, unfortunately, we mine water from wells far faster than it's replenished, so the wells get deeper. We use water as if there were a never-ending supply — and now there's drought.

For some reason, nature's old familiar patterns are changing.

What can we do about it? Should we build bigger dams, or monster aqueducts that steal someone else's water?

Should we continue to spoil what water is left by intentionally or accidentally dumping wastes in it?

The answer is conservation, conservation, and more conservation, plus an all-out effort to protect our water from pollutants.

*Farewell, farewell! but this I tell
To thee, thou Wedding Guest!
He prayeth well, who loveth well
Both man and bird and beast.
He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.*

Who killed our albatross anyway?

Dr. Frank Lang is professor of biology at Southern Oregon State College. His "Nature Notes" can be heard Fridays on "The Jefferson Daily" and Saturdays at 8:30 a.m. on JPR's Classics & News Service. Dr. Wayne Linn co-wrote this column.

EXPLORING THE SKY EDWARD MOESCHL



A stellar woman

IN HONOR of Women's History Month, which just ended, let's explore the early days of astronomy in the U.S. through the life of Maria Mitchell (1818-1889), America's first woman astronomer.

Mitchell's first name is pronounced with a long *I*, as in the song about the wind and, if you need to be told that, it's not surprising, because the self-taught and self-reliant Mitchell was also self-effacing, like most women of her day. In the early 1800s, women were relegated to a position of educational inferiority and social subservience. Universities were closed to them and, in the field of astronomy, where they were shut up in ill-lit and unventilated offices, the mathematical drudgery was reserved for them,

while men did the romantic work with telescopes outdoors and, not coincidentally, got all the glory.

"My task is to encourage them," Mitchell said of her female contemporaries, "and increase public awareness of women's capabilities and the importance of their contributions to science. A sphere is not made up of one, but of an infinite number of circles; women have diverse gifts, and to say that woman's sphere is the family circle is a mathematical absurdity. I believe in women even more than I believe in astronomy."

When she was 17, Mitchell opened a school for girls in which she taught her students to observe nature and the stars.

In 1836, she became the first librari-

an of the Nantucket Atheneum, a position she kept for 20 years.

During her time on Nantucket, Mitchell and her father built an observatory at their house, and she also helped her father survey the island.

She was probably the only American woman in the 1850s to support herself at scientific pursuits and to win international recognition thereby. For her work, she received many honorary degrees and, in 1848, the King of Denmark presented her with a gold medal for being the first person to discover a comet through a telescope.

IN THE course of her 71 years, Mitchell opened many doors previously closed to women and, when Vassar College started up in Poughkeepsie, N.Y., in 1865, she became the first female professor of astronomy in the U.S. She also played an important part in the founding of Radcliffe College.

'Better to ponder the spectro-scope than the pattern on a dress.'
—Maria Mitchell

"Let [women] exchange the crochet needle for the needle of the surveyor's compass," she said. "It is better to be pondering on the spectroscope than on the pattern of a dress. It is better to crack open a geode than to match worsteds. It is better to spend an hour watching the habits of an ant than in trying to put up the hair fantastically."

The next time the moon is full, get your binoculars and scan its northeast face. There, alongside the second large crater above the Sea of Serenity, you'll find Maria Mitchell crater. This lunar memorial to a distinguished woman confirms the inscription on the gold medal Mitchell received from the King of Denmark:

"Not in vain do we watch the setting and rising of stars."

Richard Moeschl, writer and host of "The Milky Way Starlight Theater" heard on KSMF and KSJK, is the author of *Exploring the Sky: Projects for Beginning Astronomers*, and the president of NightStar Products, Inc., an astronomy-education company.

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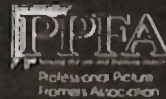
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JEFFERSON OUTLOOK

RUSSELL SADLER

Without expanded tax base, new Oregon Trail will end up being road to nowhere

WHEN JESSE Applegate's wagon train of 1,000 souls entered the Willamette Valley from the Oregon Trail in 1843, it doubled the white population of the Territory overnight.

Now, 150 years later, the new Oregon Trail is expected to produce another 500,000 people by the end of the century. Growth is the one constant in Oregon history, and will likely remain so.

Portland State University's Center for Population Research and Census (CPRC) predicts 70% of the newcomers will settle in four metropolitan areas — Portland, Salem, Eugene, and Medford — with 50% settling in four Portland-area counties.

Oregon has grown steadily since the end of World War II. The population grew by 50% in the 1950s, by another 30% in the '60s, and by still another 30% in the '70s. True, the population actually declined in the '80s; but nearly as many newcomers replaced those who left and, in terms of demographics, the new arrivals aren't at all like those who departed.

About 40% of the newcomers hail from California, where the effects of Proposition 13 have combined with cuts in the federal defense budget to reduce the standard of living. The remainder come from Washington, Arizona, Idaho, Alaska, Colorado, Nevada, Texas, and Utah, in that order. About 130,000 to 140,000 newcomers arrive every year now, while some 90,000 Oregonians leave.

Contrary to the conventional wisdom, the newcomers aren't all retiring "equity refugees." Most are in their

20s, 30s, and early 40s, and have children, according to CPRC.

Another large group is made up of "the retiring" — people who plan to retire in Oregon but arrive early and must continue to work. True retirees may actually make up only about 10% of the newcomers.

Any evolving public policy must deal with the costs of this growth by creating a reformed tax system — one that increases the number of taxpayers, instead of reducing the tax base with further exemptions. Unrestrained growth without the money to pay for it is a prescription for a declining standard of living, as Californians are finding out nearly 15 years after Proposition 13. Our own Ballot Measure 5, however, is a statement that Oregonians are unwilling to pay the costs of growth.

MANY OF those moving here do so for the life-style rather than the job opportunities, so the labor supply is growing faster than employment. The number of people moving to Oregon without work is the biggest single reason for the state's chronically high unemployment rate — not a poor business climate, land-use restrictions, the decline of the timber industry, or others of the traditional complaints beloved of politicians and their campaign contributors.

Most of Oregon's new jobs are in service industries. The largest employer in the state is Fred Meyer, with more than 12,000 employees. There are only two manufacturers among the state's top-ten employers: Textronix with 7,200 employees, and Intel with 4,368. The remaining members of the

top ten are banks, hospitals, temporary labor contractors, the phone company, and McDonald's, which employs 4,100.

Once-potent wood-products employers now lag far behind the top ten. Weyerhaeuser is in 13th place, with 3,600 employees, followed by Boise Cascade (14th, 3,474), Roseburg Forest Products (15th, 3,400), James River (20th, 2,880), and Willamette Industries (24th, 2,675). The trend is clear. Wood-products employment is declining, and service-industry employment is growing faster than non-wood-products-related manufacturing, particularly outside the Portland area. Most of the new jobs are created by small businesses employing fewer than 50 people.

THE LEGISLATURE — obsessed with the narrow preoccupations of its campaign contributors — is chanting the mantra of "no new taxes," instead of facing up to the politically painful reform of the tax system necessary to provide equitable financing for public education as the state's economy shifts from the brawn-powered to the brain-powered.

Following two decades during which the tax burden was transferred from commercial to residential property, and from commercial to personal income, Oregonians are realizing that previous "tax reform" was a shift, not a gift. I believe no tax reform has any chance at the polls unless it reverses that shift and increases the number of people paying taxes. Oregon's tax system needs reform even if Oregonians insist on limiting government to no more money than it gets under Measure 5. Oregon has too many discount passengers on its ship of state, and the remaining full-fare passengers want more people to share the bill.

Russell Sadler's "Oregon Outlook" is heard Monday through Friday on JPR's Morning News.

JEFFERSON MONTHLY

AIDS: Who cares?

To the dismay of activists, the National Research Council says the virus is destined to vanish among the forgotten and despised

BY BARBARA BAILY

IF THE 1950s should suddenly befall us again, Lee Berry could audition for the lead in "Father Knows Best" with a good chance of getting the part. As he says of himself: "I'm a highly marketable commodity — a white, married, straight, professional, middle-class American." Don't touch that dial, though. For all that he appears to have in common with Robert Young and Fred MacMurray, Berry has another credential that, according to the National Research Council (NRC), makes him extremely unusual for a member of his peer group.

To put it as baldly as possible, he gives a damn about AIDS.

In February, the highly reputable NRC — a branch of the National Academy of Sciences, which was chartered by Congress in 1863 to advise the federal government on scientific matters — issued, in fulfillment of a commission from the federal Centers for Disease Control, a book-length report that stands the conventional wisdom about AIDS on its ear. *The Social Impact of AIDS in the United States*, as the report is called, concludes, in essence, that the epidemic is *not* spreading into middle America, that it probably never will, that it's exhausted what if any sympathy it ever excited among the general population, and that it'll most likely end up "disappearing" in the nation's ghettos, where conditions most favorable to its proliferation exist.

It's no exaggeration to say that the 42-year-old Berry, like other AIDS

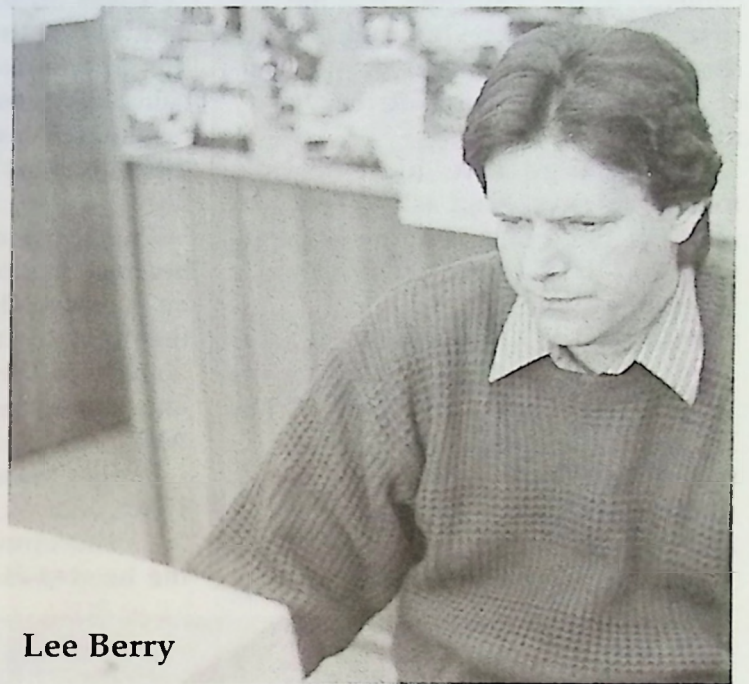
activists in southern Oregon, has had his hackles raised by these unexpected findings. As HIV program coordinator for the Rogue Valley chapter of the American Red Cross, Berry couldn't disagree more that AIDS is fated to become the resident plague of the socially unmentionable.

"If AIDS just hits fringe communities," he says, "then there are a hell of a lot more fringe communities out there than anyone realizes."

All the same, Berry, who regularly lectures on AIDS to audiences of community leaders throughout Oregon, can't but second the NRC's opinion that the epidemic doesn't rank high among the concerns of the middle class.

"It's sad," he says, "that you have to be a white heterosexual man who hasn't used intravenous drugs for people to take what you say about AIDS seriously."

PEOPLE TAKE Berry seriously for another reason. He's HIV positive himself. In 1979, six years before the Red Cross began screening blood for the virus, he was badly hurt in a motorcycle accident and received a tainted transfusion. It wasn't till a decade later, though, that he was



Lee Berry

diagnosed — and even then not as a result of any suspicions on his part. In 1989, Berry was making his living as a designer of restaurants and resorts, and among his former clients was the Oregon Cabaret Theater in Ashland, where he chanced to attend a fundraiser for the Rogue AIDS Project.

"It was a great show," he recalls, "and during it, someone got up on stage and talked about how it was impossible to be sure you didn't have HIV. Afterwards, just for the hell of it, several of us decided to go down to the county health department and get tested."

Berry's shock, when the results of his test came back positive, was profound. Anything but the type given to cursing fate, however, he adjusted to

the news, was soon drawn into volunteering on AIDS projects, and from there found his way to his current job with the Red Cross.

Notwithstanding his impeccable middle-class background, Berry has more than once encountered prejudice because of his HIV-positive condition.

"I've had people get up in the middle of my presentation and say, if you have as much integrity as you claim, how dare you not remove yourself from society?"

Though Berry often sees indifference and hostility to AIDS, in his experience it flies in the face of reality to contend, as the NRC does, that the disease "is now burrowing into socially disadvantaged segments of our society," to the exclusion of the happy majority.

"When I go into high schools today," he says, "and ask a class how many of the students know someone who has HIV, four or five hands invariably go up."

BILL PADILLA is another local AIDS activist deeply troubled by the NRC report. Director of the Rogue AIDS Awareness Network in Grants Pass, Padilla, 25, is, like Berry, middle-class, heterosexual, married — and HIV positive.

Padilla grew up in New Mexico,

where his father was a police officer and his mother a full-time housewife.

"I was brought up in a traditional family," he says, "in a three-bedroom house with a two-car garage and a picket fence — the American dream."

It was contact with the underside of the American dream, though, that brought AIDS into Padilla's life. In high school, he began using intravenous drugs, and the sharing of needles exposed him to the virus. He was diagnosed with HIV in 1988, when he had to take a blood test in connection with an application for admission to the Job Corps.

"I was off drugs and in counseling and wanted to make something of my life," he says. "I'd never thought of being HIV positive and, when I got the result, I felt overwhelming fear, anger, disbelief, and sorrow all rolled into one."

The Job Corps rejected Padilla because of his HIV-positive status, but he remained in counseling and, through it, was encouraged to start going into the schools and talking to kids about the link between drugs and AIDS.

Padilla married his wife, Karen, in 1991.

"A short time after I met Bill, he told me he was HIV positive," she says.

"You don't just stop loving someone because they have a disease, but I'd be lying if I said marrying Bill wasn't a difficult decision. Before I met him, my opinion about people with AIDS was that they should be shipped off to a desert island and left there."

Today, Karen, who's not herself HIV positive, is one of some 25 volunteers dedicated to helping Padilla keep the Rogue AIDS Awareness

Network open afternoons five days a week.

The NRC report has left Padilla feeling "angry and frustrated."

"After all these years, it's made it seem as if we've been banging our heads against a wall," he says. "I'm afraid people will take the report's findings seriously and say, why are we spending all this federal money on AIDS when it only affects fringe groups?"

According to Padilla, half the people who attend the Rogue network's weekly support-group meetings are heterosexuals, but out in the community the idea that AIDS is somehow an exclusively gay disease persists.

"I spoke at a drug-treatment center in Cave Junction, and it was a very homophobic crowd," he says. "Their attitude was that, if I had AIDS, it was because I was gay — that it was my punishment for it."

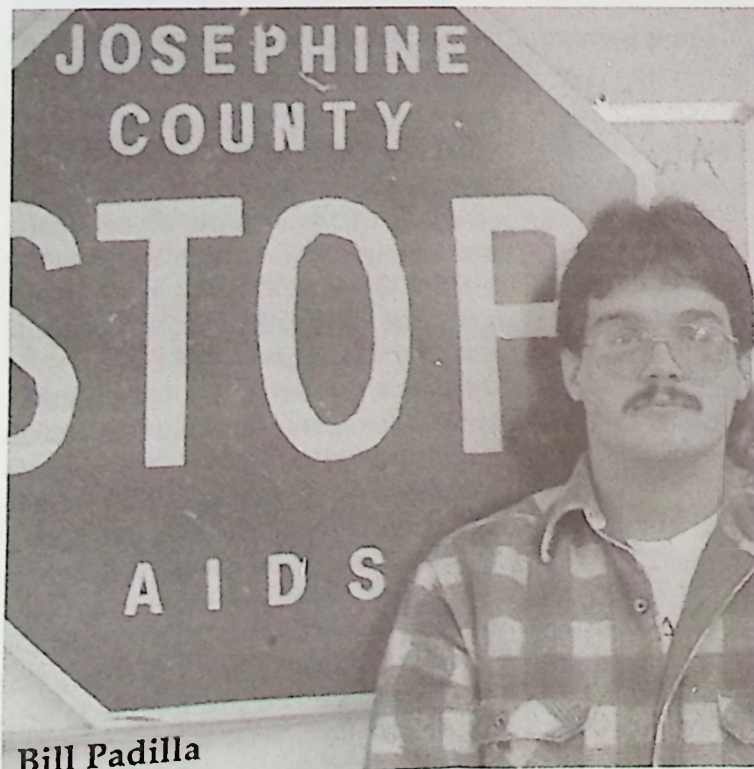
AMONG PUBLIC-HEALTH officials in Oregon, Berry's and Padilla's concerns about the NRC's findings are shared.

"The stories in the press I've seen about the report disturb me," says Robert McAlister, Oregon's program manager for HIV activity. "If we continue to see the level of unprotected sex we're seeing now, the epidemic will move well beyond the marginalized population."

Steve Modesitt, state surveillance coordinator for HIV, agrees. He says his office is encountering increasing numbers of white females who've contracted the virus through heterosexual relations with IV drug users, and that, if this trend continues, HIV will eventually concentrate, as syphilis has, among heterosexuals between the ages of 15 and 24.

Gwen Bowman, director of the Josephine County health department, thinks the NRC has got things backwards. Though it may be true that a disproportionate number of AIDS victims are poor, Bowman wonders to what extent the disease itself may be responsible for their poverty.

"It's difficult for people with AIDS to keep their jobs," she says. "So, if you're not poor when you contract



Bill Padilla

AIDS, you're sure to be poor soon enough."

Bowman acknowledges that southern Oregon has had relatively few cases of AIDS, but, instead of being smug about it, she fears the resulting complacency will put the area at greater risk.

"I know a high-school kid who told his father he had to have sex before he graduated and left the community, because the kids here in Grants Pass are safe. The fact is, Josephine County's economy is the third-poorest in the state, and we have a serious incidence of IV drug use and of teens sharing their bodies."

Bowman is at pains to note, however, that she's seeing cases of HIV, not just among the poor or the drug-addicted, but among the comfortably off.

"I know many loving middle-class families that are facing AIDS with their children," she says. "In the next ten years, everyone will know someone who has AIDS."

Hank Collins, director of the Jackson County health department, agrees with Bowman that AIDS isn't just to be found among the poor.

"We've seen it hit here across the social and economic spectrum," he says. "Many of the victims are people of means."

Though the incidence of HIV infection in the county is relatively low, and would consequently appear to support the NRC's contention that AIDS is settling in metropolitan areas, Collins cautions that the reported numbers don't reflect those who've moved here after being diagnosed elsewhere, or who've yet to be diagnosed because they haven't been tested.

THE MAN at the center of the current uproar is Dr. Albert R. Jonsen, head of the department of medical history and ethics at the University of Washington.

Jonsen, who chaired the 11-member panel that wrote the NRC report, insists it was in no way the panel's intent to downplay the threat posed by AIDS in middle America.

"The report calls attention to the

fact that AIDS is concentrating in certain sorts of communities," Jonsen says. "But it doesn't connote that AIDS isn't elsewhere. An epidemic disease usually has epicenters from which it creeps out."

What the evidence shows, however, according to Jonsen, is that AIDS tends to make the most headway where multiple risk factors are present — as they almost always are in the poorest communities. In rural northern California, he points out, where an increase in AIDS has been seen, migrant workers have been the ones who've borne the brunt of it.

"The risk differential isn't equally spread everywhere," Jonsen says. "If a person has been in a stable relationship with one person for the last 30 years, and both partners are faithful and don't use drugs, their risk of contracting AIDS is probably zero."

Jonsen stresses that, read right, the NRC report, far from encouraging complacency, underscores the fact that the "only serious barrier to AIDS is education."

"It's important to remember that education is one of the reasons the epidemic isn't spreading in most communities as quickly as it could have," he says. "Unfortunately, most Americans can't keep two ideas in their head at the same time. If you say AIDS is a serious problem in the ghetto, then they say it isn't a serious problem elsewhere. But the point is, it's a terrible problem in all communities where education isn't adequate."

"To understand epidemics and make policy to control them," Jonsen continues, "you have to understand the setting and climate in which they survive. You also have to take seriously the problems of the epicenters, so you can focus appropriate preventive activities there. The government, by contrast, puts out educational messages that target people living in Oregon, New York, and rural Alabama in exactly the same way. To be effective, the message has to be in the language of the affected community. The gay community, for example, has targeted AIDS education in its own language," with considerable

success in recent years.

Finally, Johnson well knows that the conclusions of his panel's report will be viewed with particular dismay by the politically correct, if only because those conclusions are apt to be seen as reinforcing certain prejudices.

"The politics of AIDS is based on the mistaken theory that everyone is equally at risk," he says. "But should we refrain from speaking the truth to avoid giving comfort to bigots?" ■

On a line by Whitman

Suddenly there are no dead I want to
remember
and my good love isn't desperate for a
poem.
I'm beside myself with calm, stretched
out
in my hotel room in San Francisco.
What must be done, the revolt in my
pen,
has surrendered to this quiet
musing on nothing in particular.
The world's whizzing and whirling
outside
but I'm more inclined to the hairs on
my chest.
They've been there forty years or
more
hardly noticed with so much to do,
and now they're turning grey.
Suddenly I feel I've missed them,
their red youth, the darkening way
they attracted
many kisses to the flesh that lay
beneath them.
I've really paid them little mind, let
alone senses,
and now they'll soon be white, and
what can I say?
That they didn't belong to me?
That they didn't mean very much?
When it comes to the body's poor old
road,
everyone must be a touch.

—Jack Hirshman

The above poem is from Jack Hirshman's most recent book, Endless Threshold. Hirshman will give a reading on April 5 at 7:30 in Carpenter Hall, 44 S. Pioneer St., Ashland.



Twenty years after Oregon centralized the regulation of rural development, the process is facing intense opposition as more and more property owners demand to know . . .

Whose land is it anyway?

BY MIKE KOTLAN

DEPENDING ON whom you talk to, Oregon's Land Conservation and Development Commission — LCDC, for short — has horns or a halo.

The Salem-based agency — which was created by the Legislature in 1973 to regulate the development of rural land, and which has no counterpart in any other state in the country — is viewed by some on the far right as the living incarnation of Bolshevism, and by some on the far left as the only thing standing between Oregon and universal pavement.

In the political center, to be sure, judgments aren't quite so black-and-white, but increasingly the question is being asked, especially in the state's rural counties, whether, after 20 years of existence, LCDC isn't due to have its claws, if not removed, then cut back.

Pressure began to build a year and a half ago, when William Fischel, vice chairman of the economics department at Dartmouth College and a nationally recognized authority on land-use planning, issued a scathing report titled "Much Ado About Nothing" in which he accused LCDC of exaggerating the importance of

agriculture in Oregon, and of failing to support its claims that development hurts agriculture.

On the contrary, Fischel wrote, "the most plausible interpretation" of the evidence is that "having neighbors who are neither farmers nor loggers does no economic harm to farm and forest operations."

Fischel also accused LCDC of wilfully concealing the fact that, of the state's 62 million acres of land, less than 1% has actually been developed. At the current rate of development, Fischel charged, Oregon's prime farmland might begin to be endangered "in about a thousand years."

It's true that Fischel was commissioned to write his report by the Oregon Association of Realtors — not exactly a group of fire-eating environmentalists — but the association itself professed surprise at the vehemence of Fischel's conclusions.

And now, with the Legislature in session again and LCDC's budget up for approval, pressure for curtailment

of the agency's powers is intensifying.

Among the most ominous recent developments, from LCDC's point of view, is a resolution submitted in February to the Legislature by the Association of Oregon Counties. In that resolution, the AOC, representing the elected boards of commissioners of all 36 counties in the state, called on the Legislature to cut off LCDC's

**A prominent critic maintains
prime farmland won't be
at risk for a thousand years**

funds and in effect relegate it to a strictly advisory role.

The state's counties, especially in southern Oregon, have furnished some of LCDC's most vocal critics. Jackson County commissioner Sue Kupillas, for example, has repeatedly taken LCDC to task for interfering too much in the daily operations of individual counties and for imposing rules without any knowledge of local conditions. (Not one member of LCDC is from southern Oregon.)

Jackson County commissioner Hank



Henry goes even farther than Kupillas, charging that LCDC, with its endless rule-making, bids fair to bankrupt Jackson and other counties now seeing a sharp decline in the federal timber receipts on which they've traditionally depended for a large part of their operating revenues.

"Everytime LCDC wants us to do something, it costs money," Henry complains.

He notes bitterly that, last year, when the county was forced to cut 24 jobs, including some mental-health positions, LCDC was adding staff members.

ANOTHER GROUP pressuring the Legislature to curtail LCDC's powers is Oregonians in Action.

OIA is made up of numerous rural landowners who believe LCDC, with the powerful backing of the Portland-based environmental-watchdog group 1000 Friends of Oregon, is bent on maintaining the non-metropolitan areas of the state as a vast parkland for big-city residents in need of occasional fresh air.

OIA also sees the restrictions imposed by LCDC on development as an unlawful "taking" of property, without the "just compensation" required by the Fifth Amendment of the U.S. Constitution.

An example of what OIA means by a taking is provided by Shayne Maxwell, a real-estate agent in Rogue River.

Maxwell owns five acres on a hillside zoned for exclusive farm use, but she says that — as is the case with much of the county's farm-zoned land — you couldn't grow anything but rocks on it.

Rather than let her property stand idle, Maxwell would like to put a house on it, but, though LCDC not long ago supposedly relaxed its rules for small parcels, when Maxwell went to the county for approval she was turned down, because, according to a county map, her parcel has soil on it fit for farming by LCDC's definition.

Maxwell says county planners refused her invitation to come out and see for themselves that her acreage is

useless for agriculture.

Instead, she was left to derive what cold comfort she could from the news, conveyed to her by the planning department, that, in the entire county, only two applications for the development of small parcels like hers have been approved, despite the alleged relaxation of the rules.

To many of those in Maxwell's situation, being prevented from building on their property constitutes the sort of taking without just compensation that the Constitution forbids, but Mitch Rohse, an information officer with LCDC, insists that LCDC is doing nothing unconstitutional.

"There's an important distinction between 'takings' and 'loss of value,'" Rohse says. "All the value of a property has to be lost for it to be a taking. This has been substantiated in the courts."

According to Rohse, where an individual is forbidden to build on a parcel, the value of the parcel may be reduced, but the parcel isn't rendered completely worthless, so the individual has no valid claim for compensation.

Rohse also insists that, in its procedures, LCDC is simply fulfilling the mandate laid on it by the Legislature two decades ago.

"The Legislature since 1973 has made the preservation of agricultural land its most important policy," he says.

THERE'S A METHOD to what some perceive as LCDC's madness in denying the owners of small farm-zoned parcels the right to build on them. The idea is that the prohibition on development will encourage the sale of small parcels to owners of contiguous acreage already farming that acreage, or interested in farming it. LCDC wants to see large-scale agriculture protected, and the merger of small rural parcels into larger ones

should theoretically work toward that end. But critics like Fischel and Kupillas, who lives on a ranch in Eagle Point, note that the trend in agriculture is away from expansion, and toward greater productivity from reduced acreage.

It used to be that newcomers to the state, particularly retirees, bought five-acre plots and put in hobby farms. You might think LCDC would be sympathetic to such operations,

There's a distinction, LCDC says, between unconstitutional 'takings' of property and loss of value

but no: it recently attached a minimum-earnings standard to building permits on rural land, to ensure that farms are operated for a profit.

FOR THIS AND other reasons, as Curt Weaver, a planning consultant and longtime foe of LCDC is constantly pointing out, Jackson County is accumulating a vast inventory of "weed" lots — parcels that can't be sold, because nobody can do anything with them.

Weaver worked for the county as a planner from 1970 to 1978.

After LCDC was created and began laying down rules for the planning department, Weaver became increasingly unhappy about having to act as an apologist for the new restrictions.

"I was being sent out as cannon fodder with all these maps," he recalls. "I had to keep telling citizen groups, yes, you'll have a voice in the planning process, when I knew that wasn't so. Finally, I told [planning-department head] Kerry Lay, 'This stinks. We're misleading the people. I'm going to quit.'"

After leaving the county's employ, Weaver went into business as a consultant, and his business thrived as it became increasingly difficult for property owners to get applications through the planning department.

Today, Weaver, who claims most

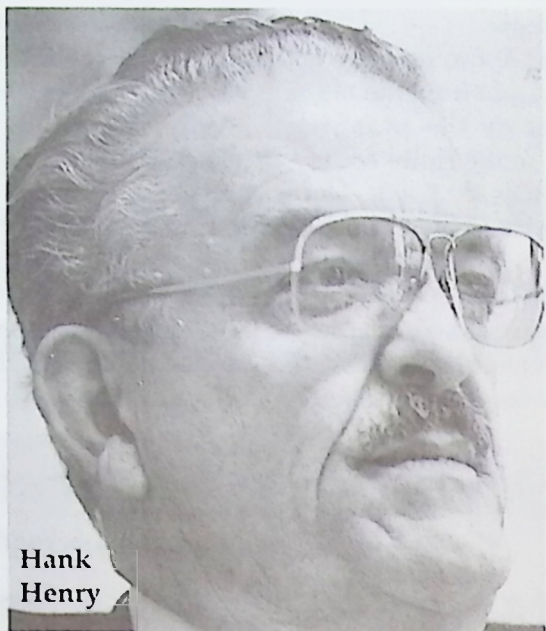


applicants for rural dwelling permits "have to go down on their knees and beg" for them, thinks LCDC should be dissolved because it was intended to draw up land-use regulations, but not to enforce them.

"I was told in the beginning," he says, "that LCDC would start fading into the background

once the rules were in place, and that only a token staff would be left."

What Weaver would like to see is the enforcement of the rules left to the counties — but Rohse says LCDC is intent on doing just that. He also denies the charge, leveled by Kupillas and others, that LCDC doesn't trust



Hank Henry

the counties when it comes to enforcement. Though LCDC is currently overseeing enforcement in Jackson County, Rohse explains that this wasn't because LCDC sought to interfere, but because a citizens' group convinced an impartial hearings officer that the county

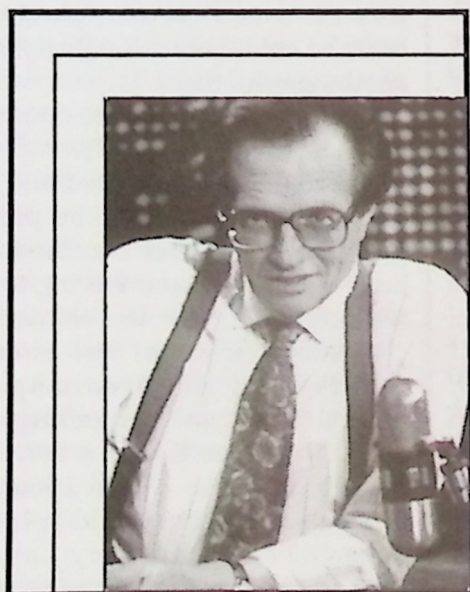
wasn't enforcing the rules itself.

Notwithstanding Rohse's assurances, Weaver remains mistrustful of LCDC, and convinced that the agency, for all its lip service to agriculture, is making it impossible, by attaching minimum-earnings standards to rural-dwelling permits, for

anyone to start a farm.

"What they're saying is that the farm has to be there first," Weaver says. "It doesn't matter if the applicants have been farmers all their lives. It doesn't matter if they come from farm families and only know farming. The reason there's so much agricultural land that isn't being farmed is — LCDC." ■

Jackson County commissioner Hank Henry is bitter that at a time when the county is being forced to lay off mental-health workers LCDC is adding staff



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Anatomy of a community theatre

Being stagestruck takes on new meaning at ACT,
whose members, at the end of a run, strike,
not just the set, but the whole theater



BY JOANN BLAIR

A CENTURY AGO, traveling Chautauqua shows pitched their tents in hundreds of small towns across America, bringing entertainment and edification to the hinterlands. Ashland was one of the many communities that welcomed lecturers, jugglers, opera singers, brass bands, and a variety of other performers each summer.

Now spring forward to the 1990s. The Ashland Community Theatre may not stage its productions in a tent or travel from town to town, but there's a definite suggestion of the portable and transitory as ACT's hearty band of volunteers constructs, not just a set, but an actual theater before each production.

The arena-style theater — in which the audience surrounds the players — has to be assembled prior to each play within the cavernous auditorium of the Old Armory on Oak Street. This means carting a hundred seats up from the Armory basement and screwing them into risers. It means erecting wooden and fabric panels to form a hexagonal shell around the audience. It means hanging heavy curtains to block out distracting sounds. And, of course, it means doing the entire process in reverse once the show has closed. At the conclusion of a run, volunteers not only strike the set, they strike the whole theater and carry it off to storage to

The Ashland Community Theatre's most successful production to date was *I Hate Hamlet*. Staged in January, it starred Ed Lawrence, Shere Monique Lamm, and Alex Robertson.

Photo: Steve Sutfin

await the next production.

"It's a pain in the neck," admits Jack Vaughn, one of the founders of ACT and its producing director.

Less than two years ago, ACT was only a gleam in Vaughn's eye, but today it has four successful plays in the bag and a fifth production currently installed within the porta-theater and ready to run.

To Grandmother's House We Go, by Joanna Glass, opens April 2 at 8 p.m., with additional performances scheduled for April 3-4, 9-10, 16-17, and 22-24. (For tickets and times, call 482-0361.) The comedy-drama stars Joyce Graham, who appeared last summer in ACT's production of A.R. Gurney's *The Cocktail Hour*.

GRAHAM AND HER husband, John, moved to Medford a year ago, a move she feels introduced a certain symmetry into her life, as she was born in Medford, Mass. She's a veteran of California stages from San Diego to San Francisco, and has played featured roles in TV soaps. She's also appeared on "Quincy" and other network series. A graduate of Carnegie-Mellon University, Graham is the mother of five grown children, so she feels especially qualified, in ACT's new production, to handle the part of a mother and grandmother beset by familial controversies and confrontations.

Evelyn Frank has been cast in the roll of Graham's daughter, and Grant Shepard, another Medford resident, will play Graham's brother. The role of Graham's housekeeper and confidante is being filled by Naomi Monroe, her grandchildren are being played by Bob Herried, Sharon Guiliat, and Wendy Spurgeon-Couraoud, and Karen Ball rounds out the cast in the part of a girlfriend.

Livia Genise is guest director for the current play. Genise has accumulated a number of directing credits in the area, but her 23-year theatrical career also includes extensive television acting and stage work both on Broadway and the west coast, and she's a winner of the Bay Area Critics' Circle Award as best actress in a musical.

Locally, Genise is artistic director of

the Lyric Theatre and, while working with ACT, she'll also direct two plays this spring for South Medford High School, where she's drama coach. Not long ago, she directed *The Heidi Chronicles* for the Actor's Theatre of Ashland, and was also musical director and arranger of the latter's production of *The Fellowship of the Ring*.

Guest directors will be used for all five of ACT's plays this season. Coming up in July is *The Drunkard; or, the Fallen Saved*; Beth Henley's *Abundance* is slated for October; and December will see a song-story adaptation of *A Christmas Carol*.

The season started in January with *I Hate Hamlet*, which played to favorable reviews and enthusiastic audiences. It was directed by Jonathan Hogan.

Jackie Carrau, a member of ACT's board of directors, coordinates the activities of volunteer actors, technicians, and assorted supporters. Ashlanders form the core of the group, with others coming from Medford and Talent. The emphasis is on community involvement.

Says Vaughn: "I knew from the start I wanted this venture to be all-inclusive, with the welcome mat out for non-professionals as well as professionals willing to donate time and talent. I also wanted an arena theater that's comfortable and attractive in which we could produce popular traditional plays."

Vaughn has taught acting, directing, and virtually every other aspect of theater for nearly 30 years at

colleges in states as far apart as North Dakota and Hawaii. He also helped found two community theaters, in Sunnyside, Wash., and Jamestown, N.D.

Recently retired from California State University at Dominguez Hills, Vaughn moved to Ashland in the summer of 1990.

"The year before, I worked with the Shakespeare Festival during a sabbatical from CSU," he says. "After retirement, I directed *Scrooge* for the Rogue Music Theatre. Joelle and Roger Graves were in the cast and, when I shared with them some of my ideas about starting a new community theater that would be open to one and all, they were very enthusiastic and



Livia Genise is directing ACT's current production, *To Grandmother's House We Go*.



offered to help."

From this nucleus of three evolved ACT.

"We incorporated in May 1991, and immediately mailed out a fund-raiser letter," Vaughn recalls. "Then, in my naivete, I sat back and waited for the money to roll in."

When the money didn't, the trio set about enlisting the help of other interested parties, and developed an eight-member board of directors.

"Jack prepared a prospectus," says Roger Graves, the group's production manager. "He was very methodical about how he wanted things done. He's really the engine that drives the entire effort."

A fund-raiser was held at the home

of Joyce and John Clarke of Ashland, and the project gathered a little more steam.

"Finally," continues Graves, "we all agreed we had to get something on the boards. We'd been talking for a year, and it was time to put on a play."

Prelude to a Kiss, which Vaughn had seen and liked in California, was selected for the first production. Open auditions produced an encouraging response, and *Prelude* debuted in February 1992, with Jon Bernard, Heidi Lilly, and Val Jones in the featured roles. It was the play's premier performance in Oregon, and it ran in a porta-theater that had been constructed in W.C. (Bill) Nielsen's home woodworking shop.

"I met Jack through the Shakespeare Festival," Nielsen says. "I have a good line of power tools and told Jack he could use them. He drew up a really nice design, and four of us — Jack and I, Yom Crown, and Russell Huddleston — put it together. It took us about three weeks." Space was leased in the Old Armory, and the pieces were trucked there and hammered together.

When *Prelude* ended its run, it was dripping with red ink, but, critically, it was a hit, and ACT was encouraged to mount a second venture, in May. In *Born Yesterday*, Stefan Windroth played the rich, vulgar junk dealer Harry Brock, and his decorative girlfriend Billie Dawn, who struggles to free herself from his macho tyranny, was played by Kate Sullivan.

Support for ACT, both in financial

contributions and audience numbers, increased with *Born Yesterday*, and the group closed out its first season with a production of *The Cocktail Hour*. The four-member cast included Lee Carrau, Joyce Graham, Sean O'Donnell, and Michale Mohr.

BY A CURIOUS coincidence, Carrau and Graham had played the husband and wife in *The Cocktail Hour* ten years before, in a production by the San Jose Repertory, but their paths hadn't crossed since.

"When I was helping with the auditions," says Carrau with a smile, "I thought she looked rather familiar."

Joelle Graves can confirm from her own experience that the world of theater is truly a small one.

"One of our early board members, Joe Fenwick, once taught high-school drama classes in Palo Alto," she says. "I discovered I'd done a lot of musical theater with one of his students when I lived in California. And after Christopher Riordon joined the board, I happened to see a photo of his goddaughter, Karen, and realized we'd worked in shows together, too. And Lee Carrau played my father in *The Boyfriend* 14 years ago. We hadn't seen him and Jackie since, till we ran into them in Ashland one day."

Graves is president of ACT's board and also serves as box-office manager. This requires her to be present before each performance to oversee ticket sales. She and her husband, Roger, haven't yet acted in a production, but both have extensive musical-theater experience and currently belong to a six-person a cappella vocal ensemble called Encore that performs locally. Joelle is a teacher at Briscoe Elementary School, and Roger is a Medford stockbroker. Both put in hundreds of hours behind the scenes at ACT, but are too busy to commit to the two months of rehearsals and performances required of the volunteer actors.

The only payment, according to Roger, goes to guest directors, the technical director, the stage manager, and the lighting designer.

Arena theater performed in a space





Producing director Jack Vaughn dismantling panels that form theater.

as intimate as ACT's places a heavy demand on actors to create a "distance" between themselves and the audience. This is because the actual distance between actor and audience is seldom more than a few feet, and at no time may an actor show an awareness of those hundreds of eyes staring at him from just beyond the bridge of his nose.

Carrau notes that, because of the proximity of the audience, the actors can't fake even the minutest actions. For example, in one scene in *Cocktail* he had to walk to a desk and write a check for \$20,000.

"I could sense the front row of people near the desk actually leaning forward to see what I was writing," he says, "so every night I really wrote a check for \$20,000."

When using a telephone, too, the actors have to be careful to dial seven numbers, not six or eight. People are

watching and counting.

Virginia King was seen in *I Hate Hamlet* in the role of Lillian Troy, agent to television star Andrew Rally, played by Alex Robertson. King finds it easy to ignore the audience, because of long experience on stage. She's been in the theater for "45 of my 39 years" and, because she especially likes to play mature females, she was drawn to audition for ACT's first production by the role of Mrs. Boyle, mother of the female lead.

King confesses that, on nights she knows her husband, Lawrence, will be in the audience, she looks for his

In Shakespeare's shadow

Over the theatrical scene in the Rogue Valley, the Oregon Shakespeare Festival casts a long shadow, but, in it, "Off-Bardway" companies frequently flourish.

In Ashland alone, in addition to the OSF and the Ashland Community Theatre, six other groups offer plays and musicals at various times throughout the year:

- **The Oregon Cabaret Theatre** mounts five cabaret productions during its season. Ashland's historic First Baptist Church has been transformed into a distinctive setting for OCT, and dinner and beverages are available.

- **The Actors' Theatre of Ashland** produces contemporary plays in an intimate setting in downtown Ashland, as well as family and Christmas productions at the Minshall Playhouse in Talent.

- **The Cygnet Theatre Group** is

dedicated to excellence in theater for children and the young at heart. It offers a full range of theatrical experiences and education for young people.

- **Studio X** is a black-box theater seating 70 that performs new and experimental plays. Its main season runs from April to September.

- **The Lyric Theatre** specializes in professional musical theater, and presents three productions a year.

- **Southern Oregon State College's Theatre Arts Department** performs on campus in the Dorothy Stolp Theatre, as well as in a black box where experimental plays are featured. A typical season consists of four or five plays, one of which is in a dinner-theater format.

For more information on all these groups, call the Ashland Chamber of Commerce at 503-482-3486.



Joyce Graham and Lee Carrau in *The Cocktail Hour*. Photo: Steve Suttin

face. "I know I shouldn't," she grins, "but I just can't resist. Of course, I never let on I've spotted him."

For the past two years, King has also been active in a group called Extended Circle that presents variety shows at retirement and nursing homes in the Ashland-Phoenix-Medford area. On these occasions, the performers, instead of distancing themselves, seek to involve their elderly audiences in the entertainment.

Unflappability is another valuable asset in arena performances, because unpredictable things are bound to happen.

During the final performance of "Hamlet," for example, JoAnne Buchanan ran up a staircase to exit through a door that refused to open, and so was forced to leave the stage in a different direction. King was relieved there was an intermission before the scene in which *she* had to use the same door, since that left time for the faulty lock to be repaired.

"*Hamlet* has been our most success-

ful play to date," says Joelle Graves. "We sold out four evenings and came within a ticket or two on several other nights."

Was it intimidating to start a new theater in a city already well supplied with actors and stages?

"Not at all," replies Roger Graves. "Each theater offers something differ-

ent. We believed there were people out there waiting for the kind of plays we wanted to do — established works for mainstream audiences. We feel we're filling a need."

The remarkable growth of ACT from an idea to a five-play season in just two years would seem to prove Graves right. ■

Self

You walk the streets
touching, in the iodine night,
the body he no longer finds.
You lean against an old building
that shakes with every wave thrown to the beach.
He calls your name
but runs past you when you answer.
Under the harsh corner light a man curses,
Hey! You can't be out here
looking like that!

No one sees you.
You weave among the dancers
exposing your face.
They are in love with the veils on your face.
You wonder where she comes from, cinematic, bitter
celluloid. Your mind
the myth behind the face, your body
the trap to catch it.

One who has told you stories of his grandfather
driving stage up the coast, the wind
parting his red beard over each shoulder,
knocks the drink from your hand.

He sees then your mask has fallen too,
you are soft, naked.
He pays for another drink,
grabs you. It is then
you find yourself,
an unshakable building, pitifully
dwarfing his man size, his little
lust.

You are both shocked. Inside you
lives a thing
as bizarre and fierce
as anything they imagine.

—Sharon Dubiago

Sharon Dubiago won the Oregon Book Award for poetry in 1991. Her most recent book, South America Mi Hija, a 300-page poem, was nominated for the National Book Award in 1992. On April 5 at 7:30, she'll give a reading at Carpenter Hall, 44 S. Pioneer St., Ashland.



Production manager Roger Graves

Seven new plays will have readings this month at the various theatres in Ashland.

The following is an excerpt from one of the seven, called . . .

Stolen from Gypsies

BY NOBLE SMITH

ACT I, SCENE ONE. *Somewhere in Christendom, 1576. Short Clog stands in a spotlight. He is indeed short. He has long hair, a moustache, and a goatee. He wears a funny cap. He clears his throat.*

SHORT CLOG [to audience]: The beginning of my master's troubles. A warm summer day in the city of Zimgrunbarushalem, the shipping firm of Zalman Hafoor.

Lights up. The office of the shipping firm.

Godfried sits at his desk, going over a giant account book. (The book should be absurdly big.) Godfried is hunched and pale. He has a slight crook in his neck, and a perpetually sad expression on his face. He wears a drab, black suit, buttoned up to the collar.

Zalman, Godfried's adoptive father, stands behind him, staring out the window. He is a large man with a beard. He wears colorful, richly adorned clothes. Zalman is terribly upset.

ZALMAN: She is killing me, Godfried. No. Don't try to speak. I know you understand me. Ever since that day you were found in the stables, bloodied and wet from birth, crying as if terrorized by demons, desperate to be suckled and held, wanting of mother, and of father, alone and cold and miserable, I have loved you like my own son. There has always been a special bond between us. We could exchange more in a glance than most people could in a whole conversation, could we not? [Godfried smiles and nods his head.] But her. She. I will not say her name for it burns bitter on my tongue. My daughter, your semi-sister, is causing me great pain. The other day, I ask her, "Daughter? Where are

you going today?" "Out," she replies. Wait, there is more. "With whom?" I ask. "A friend," says she. "Where will you go?" I queried. "Someplace," she says and leaves. I have hired a man to dog her steps. She lost him. I hired a better man to haunt her. She vanished from him. I have threatened. I have begged. She will not listen. She keeps company with scoundrels and says they're "fun!" If her dear sainted mother were still alive she would slap her in the face for disgracing us so. But I could scarcely scold her as beat her and that is why I'm at the end of my wits. I have decided to cut off her allowance. I know she has friends who would give her money but she is too proud to beg from them. So that is why I am here. Good Godfried. My adopted son. Only you I can trust. My faithful friend and ally. Here you sit, day after day, slaving away at the business. If it were not for you everything would be in a shambles. But as it is we are doing quite nicely and you are to be commended for it. So! Since you are the only man in this corrupt world who I can trust, truly, I am signing over all my will to you. No, do not try to speak! As I have said, you are more son to me than any son could have ever been and even though my blood does not run through your veins you have my heart. Those gold diggers after my daughter's several treasures will now think twice before pursuing her. Now that you know what is what I will tell you something more. I am leaving tomorrow on a journey to the east with our new fleet of ships. I will be gone six months and even though I travel under the tedious

auspices of commercial enterprise it will be great respite from the *business* going on here. I ask of you, do not give your sister any money. Not if she begs on her hands and knees. Not if she whines or weeps or wilts in despair. Not if she threatens or commands. We will dry her up and keep her close to home. This is a great task I put upon you but I know your stern and cloistered heart will shun all her womanly . . . intricacies. Do not try to speak, dear boy. I will leave you now to your work, since I know this prattling interruption has surely disturbed your train of thought. I will see you at the beginning of the new year. Goodbye.

Godfried stands and Zalman gives him a great hug, picking him off the ground. Zalman kisses him on the forehead, then turns and exits. Blackout.

SCENE TWO. *Special upon Short Clog, down right.*

SHORT CLOG [to audience]: The very next day.

Lights up. Godfried is sitting at his desk. Mamoooshka stands before him with her back to the audience. With one hand she is grabbing Godfried's collar and lifting him up and off his seat.

MAMOOSHKA [angrily]: I want more money, you little squirrel!

Godfried smiles sheepishly and takes out his wallet. He starts to go through the money, then just hands her the whole wallet. She pats him on the head and exits. Godfried watches her go with a sorrowful, love-sick expression. Blackout.

SCENE THREE. *Lights up. Godfried*



walks downstage and stands miserably. He holds up one hand dramatically and begins to speak but it comes out in an absurd, garbled, unintelligible squawk and squeal and groaning of words. He stops and looks around for Short Clog, his servant. He says something which sounds a bit like "Short Clog." Short Clog steps into the light.

SHORT CLOG: Yes, master?

GODFRIED: [Gibberish.]

SHORT CLOG [to audience]: My master has been cursed from birth. He is unable to make sense or meaning with words, though he understands 'em quite good. I act as his interpreter, among other odious jobs such as clipping his toenails and cleaning his chambers, picking up his socks an' such like that.

GODFRIED: [Angry gibberish.]

SHORT CLOG: Yes, master. I will help you soliloquy. [Straining.] "O what a piece of work is man, how noble in —"

GODFRIED: [Interrupting gibberish.]

SHORT CLOG: Oh! [Nodding his head knowingly.] You're going to do one of your own this time. Proceed and I will follow as best I can.

Godfried begins speaking gibberish, pacing up and down the stage. Short Clog mirrors his actions lamely, as if utterly bored with his job as interpreter.

GODFRIED: [Impassioned gibberish.]

SHORT CLOG: "Oh what I would give to splack! to splack!"

GODFRIED: [Interrupting with angry gibberish.]

SHORT CLOG: Oh, sorry master. "To speak! To speak!" [Godfried continues as does Short Clog.] "What accursed crime must I have committed in some other life to deserve this punishment. Like a beast am I. Like a monkey or a goat do I spew and spit." [Godfried pauses. Short Clog tries to be helpful.] Like a donkey too, master. And a sheep sometimes.

GODFRIED: [Smiling wryly, continues gibberish.]

SHORT CLOG [interpreting again]:

"Yes, a tortured barnyard resides in my voice, my short friend. And I will never be able to confess the love I have for her." [Godfried does dramatic gestures to illustrate his feelings. Short Clog does lame, half-hearted versions of these.] "She is the air in my lungs." [Godfried takes a deep breath, Short Clog a little one.] "The sun on my face." [Godfried touches a hand to his cheek, Short Clog slaps a hand to his forehead.] "The earth beneath my feet." [Godfried stares at the ground, Short Clog does a little two-step hop.] "I live for Mamooshka. In my heart I betray my adoptive father. For I would give her every thing I possess, just to see her puppy." [Godfried turns on him angrily and corrects him.] Oh! "Happy!" I get it, master. "To see her happy." [Godfried continues.] "My life is meaningless. My soul is fettered and caged." [Godfried lets out an angst wail. Short Clog looks at him confusedly.] I didn't catch that last part, sir. [Godfried mutters.] Oh, I get it. Just — [imitates wail. *Blackout.*]

Living on EARTH

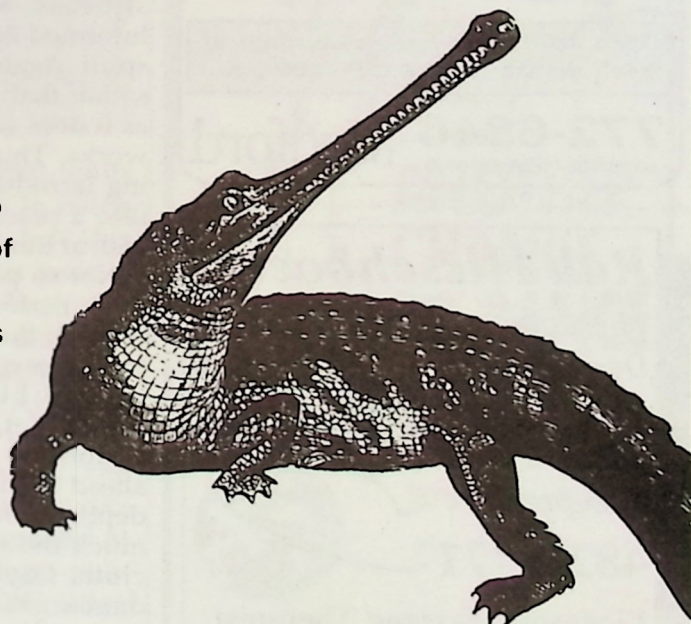
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RECORDINGS

RUSS LEVIN

Trifling with Beethoven

The Beethoven Broadwood Fortepiano, performed by Melvyn Tan. Music of Beethoven: 7 Variations on "God Save the King" in C, WoO 78; 7 Bagatelles, Op. 33; Fantasia in G, Op. 77; 11 Bagatelles, Op. 119; 6 Bagatelles, Op. 126; 5 Variations on "Rule Britannia" in D, WoO 79. EMI Classics CDC 7 54526 2

A RECENT RELEASE by the young Apianist Melvyn Tan is devoted exclusively to several compositions of Beethoven that many consider trivial.

To be sure, the pieces contained on this EMI Classics compact disc aren't Beethoven's most profound — but they have their moments.

The real excitement in these works — particularly in the three sets of Bagatelles — is in their rather improvisatory quality. As you listen to the Bagatelles (literally, "trifles"), it's not too difficult to conjure up an image of Beethoven, lost in a fit of improvisational fervor, pouring forth from his keyboard a revolution in music — and having a little fun in the process.

For me, the highlight of this collection is the Fantasia in G, Op. 77. In its style, it seems at times as much informed by Bach as by the romantic spirit. Again, it's the spirit of improvisation that pervades this piece, much as it does so many of Bach's keyboard works. Thus, after the severe-sounding introduction, Beethoven launches into a passage that's lovely, uplifting and, at times, passionate.

Not so passionate, unfortunately, is Tan's performance.

All of the tools are there for Tan: he possesses a great athleticism and agility, and his playing is technically sharp. Yet, as with so many young performers whose technique develops ahead of their artistry, Tan often lacks depth or thought. Listening to him is much the same as watching a precocious Olympic gymnast or ballet dancer. While the prowess may be astounding, a little less perfection would be a small sacrifice to make for

a little more emotion.

There's some difficulty in assessing this recording, because of the instrument Tan has chosen to use. He performs on the piano, a fortepiano produced by Thomas Broadwood of Broadwood & Sons expressly for Beethoven in 1817. This is the piano on which Beethoven composed many of his later works, including the "Hammerklavier" sonata.

At the time, the Broadwood fortepiano was almost as revolutionary as Beethoven's music, employing new mechanics and stringing that gave it the lightest touch and richest sound of any contemporary keyboard instrument. And yet, to the modern sensibility, attuned to the tones of Steinway and Bosendorfer, the 175-year-old Broadwood presents a peculiar, transitional sound — certainly a great advance over the fortepiano of Mozart, but short of the richness of the instrument waiting for Liszt, Brahms, and Schumann.

THE BROADWOOD has a sprightly, airy sound, with far less range of color and dynamics than our modern piano. Indeed, there are times when it possesses an almost exotic quality, closer to the Hungarian cimbalon than to what we think of as a piano. Note, for example, the introduction to the Fantasia, as played by Tan.

The works that begin and end this recording are both elaborate treatments of patriotic English tunes. These two sets of variations are often written off as fluff, and there's a suggestion they were intended as a mockery of stiff upper-crust British society. I think there's something more here, however. Beethoven seems to have had a fascination with things British (e.g., his settings of English songs and his battle symphony, "Wellington's Victory"), and you get a sense that the stirring anthems "God Save the King" and "Rule Britannia" resonated a little more deeply with him. Perhaps he found something in the unique English quality of reserved grandeur — perhaps a style he couldn't find in his native German culture.

This disc can be recommended for the quality of its sound and its historic interest, but one can certainly find finer performances of these Beethoven "trifles."

Russ Levin hosts "Siskiyou Music Hall" on JPR's Classics & News Service.

BOOKS

STEPHEN BAILY

Go back to sleep, it was only a dream

The Social Impact of AIDS in the United States, by the Committee on AIDS Research of the National Research Council, Albert A. Jonsen and Jeff Stryker, eds. National Academy Press; 322 pages; \$34.95.

ALAS, NO, IT'S NOT some sick April Fools' joke. The National Research Council (NRC) is nothing if not a respectable outfit and, having weighed all the evidence, it's come to the desolating conclusion that the social impact of AIDS, once the disease runs its course, will be — however insane it may sound — nonexistent.

Oh, here and there minor adjustments will be made in what passes among us for civilization, because of the epidemic. The practice of public health, for example, is likely to be rethought, and drug researchers may well end up using convicts as guinea pigs again. But, by and large, in the NRC's view, the virus is destined to behave everywhere as it's behaving right now at its epicenter in New York City. Before it's through in New York, the NRC says, AIDS will kill 200,000 people, "cost billions of dollars, and leave untold numbers of shattered lives . . . without fundamental impacts on the overall life of the city."

Needless to say, most of those 200,000 dead won't have white skins.

But why — contrary to what we've heard prophesied over and over — is AIDS failing to spread from the marginal communities in which it first appeared into the mainstream? The answer, according to the NRC, is that AIDS is only truly dangerous where a "synergism of plagues" is present. By itself, AIDS is no great threat, and can be kept in check with a few simple

precautions. But it trebles in power when it travels in a pack with illiteracy, unemployment, crack cocaine, intravenous drug use, substandard housing, tuberculosis, revolving-door prisons, and promiscuity. And because these ingredients are found all together only in the ghetto, AIDS, the NRC says, is concentrating in the ghetto, with little effect either on the health or on the conscience of adjacent white communities.

From the south Bronx to the upper east side of Manhattan is two stops on the subway, if you take the express. The east side is swell — very chic — but AIDS, no snob, prefers the south Bronx, because it can ravage its tenements with impunity. As the NRC tells it, in the south Bronx there are just 34 doctors for every 100,000 people. Get off the subway on the east side, though, and you'll find yourself up to your neck in MDs: 1,451 for every 100,000. In that obscene disparity, the future of AIDS stares us in the face. The only consolation, while we wait for it, is that the fundamentalists are wrong. God doesn't send plagues as a punishment for sin. If he did, what would be left of our racist paradise?

War still hell, not heck

The Laws of Land Warfare: A Guide to the U.S. Army Manuals, by Donald A. Wells. Greenwood Press; 224 pages; \$47.95.

PEOPLE OFTEN assume formal limits on what soldiers can do in battle have always been around, but this isn't so. Though the idea that laws of war exist can be traced far back into the past, the first manual for the guidance of soldiers in combat wasn't issued till 1863, by the U.S. Army. In December, Donald Wells, emeritus professor of philosophy at the University of Hawaii-Hilo and a lecturer in the honors program at Southern Oregon State College, published a book revealing, among other things, that the restrictions on war in that ground-breaking U.S. manual

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have been significantly watered down in subsequent editions. For the *Jefferson Monthly*, Bob Davy, a retired producer-director with Maryland Public Television and currently a volunteer with Jefferson Public Radio, talked with Wells. The following is an edited transcript of their conversation. Some transitional material has been interpolated in the interest of readability.

■

BOB DAVY: How did the U.S. come to issue the first army manual?

DON WELLS: During the Civil War, the soldiers of the North were unsure whether they were obligated to take prisoners, so in many instances they fought what amounted to battles in which no quarter was given. They simply killed everybody. The North's soldiers were also unsure whether they shouldn't consider themselves at war with pirates and brigands. Because, if that was the case, the international rule was that you could plunder the enemy's homes, steal his possessions, and rape his women. And so, under President Lincoln and his secretary of war, Stanton, it was deemed necessary to have some kind of manual. Five thousand copies were eventually printed and, on the basis of them, the first war-crimes trial was held. The defendant in that trial was Henry Wirz, commanding officer of the prisoner-of-war camp in Andersonville, Georgia.

DAVY: Wasn't the first Geneva Convention also held around this time?

WELLS: In 1864, in direct response to the issuance of the U.S. Army manual. The participants at Geneva agreed that armies had an obligation to take prisoners and care for them, and they extended the same obligation to navies in 1868. In 1868, too, the Czar called a conference in St. Petersburg at which exploding bullets of the sort used by the North against the South in the Civil War were condemned. That condemnation was reaffirmed at a meeting in Brussels in 1874 that also came out against the use of biological and chemical weapons. And then, in

1899, the famous meetings at the Hague were held that banned chemical and other types of warfare.

DAVY: So the concept of limited warfare began to undergo a process of evolution almost as soon as the U.S. put it down on paper.

WELLS: You could say that. But, ironically, in the U.S. itself, what you had was more a process of devolution.

DAVY: Before we get to that, I'm curious about one thing. How did it happen that the North was concerned about the fate of the South's soldiers? Where did the concept of hedging war around with limitations come from?

WELLS: Part of it grew out of the belief that the Knights of the Round Table had fought their battles humanely and chivalrously. In fact, the first U.S. Army manual uses those very terms. And every subsequent reissue enjoins soldiers to follow the rules of chivalry.

DAVY: But isn't that something of a contradiction in terms — the idea that war can be fought chivalrously?

WELLS: In the old days, what it meant was that, if your opponent had a short sword, you didn't attack him with a long sword, and that, if he didn't have a spear, you shouldn't use a spear either. No such rules exist in modern times, though. Soldiers are nowhere forbidden to use weapons of greater strength than their opponents'. And that's why, in the first U.S. Army manual, mention is made of weapons too awful to use.

DAVY: What did that first manual have to say about the treatment of prisoners?

WELLS: About three-quarters of the rules in the manual were devoted to the care and feeding of prisoners. Self-interest was at the bottom of this. The U.S. Army wanted its own soldiers, if they were taken prisoner, to be well cared for, too. Captain Wirz, the commandant of the Andersonville POW camp, was tried because virtually all of the prisoners at Andersonville died. But the camp was located in a

malarial swamp, at a location Wirz himself didn't choose, and he was given neither adequate supplies nor medical personnel by his superiors. History has therefore exonerated Wirz, and some suspect the real reason he was tried was that he was an immigrant.

DAVY: I understand the current U.S. Army manual was last revised in 1976, and is now undergoing revision again.

WELLS: That's right. The revisions have to do with crimes against humanity and against the peace — the principal crimes considered at Nuremberg after the Second World War, and crimes much in the news again today, because of the situation in Bosnia. Ironically, under the current U.S. Army manual, the Serbs couldn't be tried for their conduct in Bosnia, because the only techniques forbidden by the manual are biological ones. As far as the manual is concerned, the Serbs and the Bosnians can shoot whomever they want, because there are no innocents in modern war, and the manual recognizes that. In modern war, partly because of the nature of the weapons, everybody's guilty, and every citizen of the enemy country is seen as an enemy. So it'd be pretty tough for us, using our manual as justification, to indict the Serbs for war crimes. The Germans, on the other hand, were found guilty at Nuremberg because they'd signed the Hague agreement against various types of warfare — an agreement, by the way, that the U.S. didn't sign.

DAVY: What, specifically, does the current U.S. Army manual prohibit?

WELLS: One of the things it prohibits is the bombing of unfortified cities — cities that have no military significance. So, if the U.S. had been tried for war crimes after the Second World War, we'd have been tried for the bombing of Dresden, which wasn't a military center. Ninety percent of the casualties at Dresden were civilians. And, likewise, if we'd been tried for our conduct in the Persian Gulf war, we'd have been tried for the bombing of Baghdad, because it's not a military

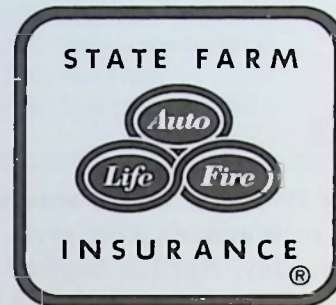


center either. The Iraqi troops were all in the desert, and the people we bombed in Baghdad were essentially civilians. True, on TV we were shown the so-called smart bombs hitting their military targets very accurately, but later we learned that 93% of these bombs had missed — that they were really dumb bombs, not smart ones. From the casualty lists, it's clear we killed mainly civilians in Baghdad and, though we said that wasn't our aim, I suspect otherwise. The truth is, there's a great deal of cynicism today about the rules of warfare. The object is to kill as many of the enemy as quickly as possible, and it's contrary to reality that you can do this humanely, or with chivalry.

DAVY: So what are you saying? Is our army manual merely paying lip service to the concept of limited warfare?

WELLS: When the manual first came out, in 1863, it was received with great acclaim, and many nations copied it and issued their own. But the sad story is that, from 1914 on, every successive revision has reduced the original manual's significance. In 1914, we agreed there were certain things we'd never do, but, in the 1976 version, there's almost nothing we object to doing. So, in my new book, I offer the military some unsolicited advice as to what needs revision in the 1976 manual. For example, every nation in the world except the U.S. voted for the UN's ban on nuclear warfare. Since we had nuclear weapons, we were unwilling to ban them. And ditto for chemical and biological weapons — we're unwilling to lose our advantage with them. But we in the U.S. have a special responsibility, because we have the largest military complex in the world. If there's ever to be a world government, the big nations must serve as examples. Unfortunately, the U.S. hasn't been a good example of giving up power for the common good. And, indeed, as things stand now, our army manual is actually an obstacle to international law, because it permits what UN resolutions don't.

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Participating Agent Profile

John W. Yaple
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John was raised in Ashland before going on to graduate from Willamette University in 1968. He began his career with State Farm in 1970, working in the regional offices in Salem and Tempe, Arizona, before deciding to become an agent in Medford in 1977.

John has been married to his wife, Sandy, for 22 years. Together, they have three children: Cody, Samantha, and Brody. Cody is currently a freshman at the University of Montana. Samantha is a senior and Brody a sophomore at North Medford High.

Sandy and John have been very involved with their children's activities, including sports, music, and drama. They enjoy downhill skiing. John also enjoys racquetball and running, and is particularly proud of having completed eight Pear Blossom Festival Runs.

John's civic contributions include serving as president of the North Medford High Booster Club, being coach and



member of the Babe Ruth board of directors, being a member of the Medford Rotary, being active with Camp Fire, and coaching YMCA basketball, football, and youth soccer.

Of returning to the Rogue Valley to become a State Farm agent, John says: "Coming back to the Rogue Valley has enabled me to raise my children in a great community with some of the best people you'll find anywhere. It's extremely rewarding to work at a job where you gain great satisfaction from helping old and new friends."

JPR PROGRAMMING

AT A GLANCE

Specials this Month

CLASSICS & NEWS SERVICE KSOR / KSRS

The Metropolitan Opera's 1992-93 broadcast season concludes this month with the remainder of Wagner's *Ring* cycle. Listen for *Die Walkure* at 9:30 a.m. on Saturday, April 3; *Siegfried* at 9:30 a.m. on Saturday, April 10; and *Götterdämmerung* at 9:00 a.m. on Saturday, April 17.

David Zinman's entertaining "Casual Concerts" with the Baltimore Symphony premieres on JPR on Sunday, April 25 at 2:00 pm.

Rhythm & News Service KSMF / KSBA / KSKF / KAGI / KNCA

The Rhythm & News Service presents a special edition of "New Dimensions" on Sunday, April 12, at 4 p.m., featuring interviews with Joseph Campbell, Jean Houston, and Elizabeth Satoris.

News & Information Service KSJK

Claire Collins examines the ethical dilemma of the "right to die" with local religious and community leaders on "Talk of the Town," heard Saturday, April 3, at 10:30 a.m., and Monday, April 5, at 1 p.m.

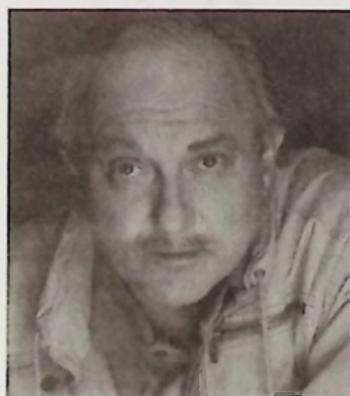
Volunteer Profile

THOMAS PRICE, the voice of the Sunday edition of "Siskiyou Music Hall" on the Classics and News service, has a long and distinguished background in theatre. He also worked in radio prior to becoming a JPR volunteer announcer.

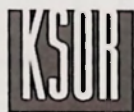
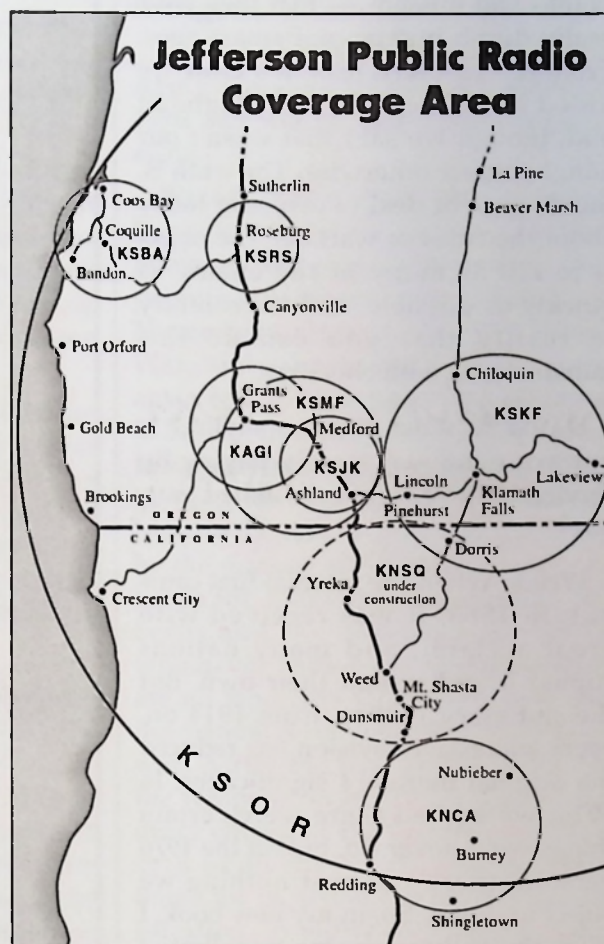
"I worked for Pacifica in Los Angeles in the early 1960s," he says. "In fact, mine was the first voice heard on station KPFK when it first signed on."

Thomas worked as continuity director for KPFK.

His real love, though, is the theatre. He's taught theatre at, among other institutions, San Francisco State University, and he also spent two years teaching it in Tianjin, China. More recently, he's taught in the Department of Theatre Arts at SOSOC. And he recently completed



ed writing a textbook, *Dramatic Structure and Meaning*, which has already been adopted by numerous college and university theatre departments across the country.



Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsuir ..	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEWS

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listed on previous page

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Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Metropolitan Opera	9:30 St Paul Sunday Morning
12:10 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 Chicago Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Baltimore Casual Concerts
		5:00 America and the World	4:00 All Things Considered
		5:30 Pipedreams	5:00 State Farm Music Hall
		7:00 State Farm Music Hall	

Rhythm & News

KSMF 89.1 FM
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KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNET

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Dreams of Rio (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Jazz Sunday
3:00 Marian McPartland's Piano Jazz (Fridays)	Creole Gumbo Radio Show (Fridays)	11:00 Living on Earth	2:00 Jazzset
4:00 All Things Considered	9:30 Iowa Radio Project (Wednesdays)	11:30 Jazz Revisited	3:00 Confessin' the Blues
6:30 Jefferson Daily	Ken Nordine's Word Jazz (Thursdays)	12:00 Dizzy's Diamond	4:00 New Dimensions
7:00 Echoes	10:00 Jazz (Mon-Wed)	1:00 Afropop Worldwide	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazzset (Thursdays)	2:00 World Beat Show	6:00 Folk Show
Selected Shorts (Tuesdays)	Vintage Jazz (Fridays)	5:00 All Things Considered	8:00 Thistle & Shamrock
		6:00 Rhythm Revue	9:00 Music from the Hearts of Space
		8:00 Grateful Dead Hour	10:00 Possible Musics
		9:00 BluesStage	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitorradio Early Edition	2:00 Monitorradio	6:00 Weekend Edition	6:00 Weekend Edition
6:00 Morning Edition	3:00 Marketplace	10:00 Horizons	10:00 Sound Money
10:00 BBC Newshour	3:30 As It Happens	10:30 Talk of the Town	11:00 Sunday Morning
11:00 Talk of the Nation	4:30 Jefferson Daily	11:00 Zorba Pastor on Your Health	2:00 El Sol Latino
1:00 Talk of the Town (Mon.)	5:00 All Things Considered	12:00 Parents Journal	8:00 All Things Considered
Soundprint (Tues.)	6:30 Marketplace	1:00 C-Span Weekly Radio Journal	9:00 BBC News
Crossroads (Wed.)	7:00 MacNeil-Lehrer Newshour	2:00 Commonwealth Club	
Milky Way Starlight Theater (Thur.)	8:00 BBC Newshour	3:00 Briefings on Education	
Second Thoughts (Fri.)	9:00 Pacifica News	4:00 Car Talk	
1:30 Pacifica News	9:30 All Things Considered	5:00 All Things Considered	
2:00 Jefferson Exchange (Mon.)	11:00 Sign-off	6:00 To The Best of Our Knowledge	
		8:00 All Things Considered	
		9:00 BBC News	

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CLASSICS & NEWS SERVICE

MONDAY-FRIDAY**5:00-6:50 am • Morning Edition**

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am • JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon • First ConcertClassical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, *Star Date* at 7:35 am, *Marketplace Morning Report* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:55 am**Noon-12:15pm • NPR News, Regional
Weather and Calendar
of the Arts****12:15-4:00pm • Siskiyou Music Hall**Classical Music, hosted by Russ Levin. Includes *As It Was* at 1:00 pm and *Star Date* at 3:30 pm.**4:00-4:30pm • All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams. Continues at 5:00 pm.

4:30-5:00pm • The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm • All Things Considered**6:30-7:00pm • Marketplace**

The day's business and financial news, with host Jim Angle.

7:00-2:00am • State Farm Music Hall

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SATURDAY**6:00-8:00am • Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr.

8:00-10:30am • First ConcertClassical music to start your weekend, hosted by Pat Daly and John Baxter. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, *As It Was* at 9:30am and *Speaking of Words* with Wen Smith at 10:00am.**10:30-2:00pm • The Metropolitan
Opera**

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Metropolitan Opera House in New York City. Your host is Peter Allen.

2:00-4:00pm • The Chicago Symphony

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The latest international and national news from NPR.

5:00-5:30pm • America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm • Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am • State Farm Music Hall

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SUNDAY**6:00-8:00am • Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

8:00-9:30am • Millenium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

**9:30-11:00am • St. Paul Sunday
Morning**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm • Siskiyou Music Hall

Thomas Price brings you music from Jefferson Public Radio's classical library.

**2:00-4:00pm • Beginning April 24:
The Baltimore Symphony
Casual Concerts**

This series presents David Zinman's answer to demystifying the classics, as he serves as both comedian and guide through the world of classical music. His sometime zany Saturday morning "Casual Concerts" are becoming legendary with concertgoers.

4:00-5:00pm • All Things Considered
The latest news from NPR.**5:00-2:00am • State Farm Music Hall**

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Program Highlights for April

* indicates composer's birthday

First Concert

- Apr 1-20 Fundraising marathon
Apr 21 W RODRIGO: Concierto serenata
Apr 22 Th C.P.E. BACH: Oboe Concerto in F
Apr 23* F PROKOFIEV: Piano Concerto No. 3
Apr 26 M DEBUSSY: Sonata for Flute, Viola and Harp
Apr 27 T BEETHOVEN: Piano Concerto No. 3
Apr 28 W DVORAK: Symphonic Variations
Apr 29 Th MARTINU: Cello Sonata No. 3
Apr 30 F MOZART: String Quartet in D, K. 575

Siskiyou Music Hall

- Apr 1-20 Fundraising marathon
Apr 21 W KROMMER: Concerto for Two Clarinets
Apr 22 Th SCHUMANN: *Carnaval*
Apr 23* F PROKOFIEV: Symphony No. 7
Apr 26 M DVORAK: Symphony No. 5
Apr 27 T RESPIGHI: *Church Windows*
Apr 28 W REINECKE: Flute Sonata
Apr 29 Th DELIUS: Florida Suite
Apr 30 F MOZART: Piano Concerto No. 23

Metropolitan Opera

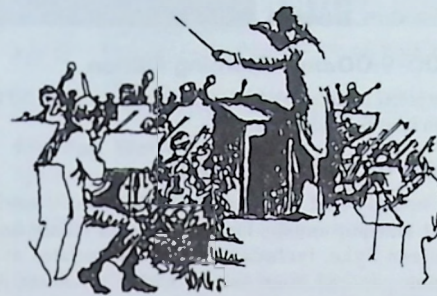
- Apr 3 *Die Walkure*, by Wagner (Beg. 9:30am)
Conductor: James Levine. Cast: Hei-Kyung Hong, Hann Schwarz, Anne Gjevang, Philip Langridge, Helmut Pampuch, James Morris, Ekkehard Wlaschiha.
Apr 10 *Siegfried*, by Wagner (Beg. 9:30am)
Conductor: James Levine. Cast: Gwyneth Jones, Anne Gjevang, Heinz Zednik, James Morris, Ekkehard Wlaschiha.
Apr 17 *Götterdämmerung*, by Wagner (Beg. 9am)
Conductor: James Levine. Cast: Gwyneth Jones, Marie Plette, Tatiana Troyanos, Alan Held, Ekkehard Wlaschiha, Matti Salminen.
Apr 24 JPR opera to be announced.

Chicago Symphony

- Apr 3, 10, 17 Fundraising marathon
Apr 24 Beethoven: Violin Concerto in D, Op. 61;
Richard Strauss: Don Quixote, Op. 35: Issac Stern, violin; Daniel Barenboim, conductor.

St. Paul Sunday Morning

- Apr 4 The Orion String Quartet. Mozart: Quartet No. 19 in C, K. 456; Beethoven: String Quartet No. 15 in a minor, Op. 132; Eugene Phillips: String Quartet No. 1
Apr 11 The Theater of Voices. Program of Easter music.
Apr 18 Musicians from Marlboro. Mozart: Clarinet Trio in E-flat, K. 498; Copland: Sextet; Mendelssohn: Quintet in A, Op. 18.
Apr 25 John Holloway, Stanley Ritchie, Andrew Manze, violins; John Toll, harpsichord; Nigel North, lute. Violin music by Pachelbel, Gabrieli, Purcell and others.



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Saturday 7pm
Sunday 5pm

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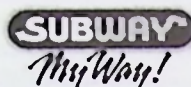
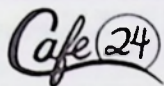


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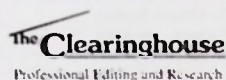
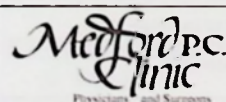
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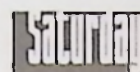
Frank & Tammy Alley

Did you know?*80% of public radio's listeners hold
a more positive image of companies
that support public radio.*

Rhythm & News Service

**5:00-9:00am • Morning Edition**The latest national and international news from NPR,
with host Bob Edwards.**9:00-4:00pm • Open Air**An upbeat blend of contemporary jazz, blues, world
beat and pop music, hosted by Keith Henty and
Colleen Pyke. Includes NPR news updates at a
minute past each hour, Ask Dr. Science at 9:30 am, As
It Was at 10:30am and Birdwatch at 2:30pm.**4:00-6:30pm • All Things Considered**The latest national and international news from
NPR, with hosts Linda Wertheimer, Robert Siegel, and
Noah Adams.**6:30-7:00pm • The Jefferson Daily**Jefferson Public Radio's weekday magazine, with
regional news, interviews, features and commentary.**7:00-9:00pm • Echoes**John Diliberto blends exciting contemporary music
into an evening listening experience both challenging
and relaxing.**9:00-10:00pm • Monday: Le Show**Actor and satirist Harry Shearer (one of the creators
of the spoof band "Spinal Tap") creates this weekly
mix of music and very biting satire.**9:00-10:00pm • Tuesday: Selected
Shorts**Want someone to tell you a story? This series from
NPR, recorded live at New York City's Symphony
Space, features some of this country's finest actors
reading short stories.**9:00-9:30pm • Wednesday: Dreams of
Rio**Radio hero Jack Flanders takes on Brazil in the pur-
suit of treasure!**9:30-10:00pm • Wednesday: The Iowa
Radio Projects**

Audio nuttiness from Dan Coffey (a.k.a Dr. Science).

**9:00-9:30pm • Thursday: The Milky
Way Starlight Theatre**Richard Moeschl, Brian Parkins and Traci Batchelder
create this weekly look at the people, cultures and
places that make up the human side of astronomy.**9:30-10:00pm • Thursday: Ken
Nordine's Word Jazz**Strange and wonderful word/sound journeys from
one of the most famous voices in broadcasting.**9:00-10:00pm • The Creole Gumbo
Radio Show**Host Mista Twista serves up a spicy gumbo of musi-
cal treats from Louisiana, including soul and R&B,
Cajun folk, blues and zydeco, and traditional jazz.**10:00-11:00pm • Thursday: Jazzset**NPR's weekly show devoted to live jazz, hosted by
saxophonist Branford Marsalis.**10:00-2:00pm • Jazz**Contemporary, mainstream, big band, fusion, avant-
garde - a little of everything. Fridays are devoted to
vintage jazz.**6:00-10:00am • Weekend Edition**

The latest national and international news from NPR.

10:00-11:00am • Car TalkClick & Clack, the Tappet Bros., also known as Tom
and Ray Magliozzi, mix excellent automotive advice
with their own brand of offbeat humor. Is it possible
to skin your knuckles and laugh at the same time?**11:00-11:30am • Living on Earth**NPR's weekly magazine devoted to environmental
news, hosted by Steve Curwood.**11:30-Noon • Jazz Revisited**Hazen Schumacher brings you the best of the first
three decades of recorded American jazz: 1917-1947.**Noon-1:00pm • Dizzy's Diamond**This series surveys the music and life of one of jazz's
major innovators, the late trumpeter Dizzy Gillespie.
Jazz pianist and educator Dr. Billy Taylor hosts.**1:00-2:00pm • AfroPop Worldwide**One of the benefits of the shrinking world is the avail-
ability of new and exciting forms of music. African
broadcaster Georges Collinet brings you the latest
pop music from Africa, the Caribbean, South America
and the Middle East.**2:00-5:00pm • The World Beat Show**Thom Little brings you Afropop, reggae, calypso,
soca, salsa, and many other kinds of upbeat world
music.**5:00-6:00pm • All Things Considered**

The latest national and international news from NPR.

6:00-8:00pm • Rhythm RevueFelix Hernandez hosts two hours of classic soul, R&B
and roots rock.**8:00-9:00pm • The Grateful Dead Hour**David Gans with a weekly tour through the nearly
endless archives of concert recordings by the leg-
endary band.**9:00-10:00pm • BluesStage**There's nothing like a live blues band, and this NPR
series travels the country to bring you both blues leg-
ends and hot new artists in club and concert perfor-
mances.

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BURNET**10:00-2:00am • The Blues Show**

Jason Brummitt, Peter Gaulke and Lars Svendsgaard with the best in blues.

Sunday**6:00-9:00am • Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00-2:00pm • Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm • Jazzset

NPR's weekly program devoted to live jazz performances, hosted by jazz saxophonist Branford Marsalis.

3:00-4:00pm • Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm • New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm • All Things Considered

The latest national and international news from NPR.

6:00-8:00pm • The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm • The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

9:00-10:00pm • Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

10:00-2:00am • Possible Musics

Space music and new age music in an interesting soundscape.

- Apr 11 Special program, with interviews from Joseph Campbell, Jean Houston, and Elizabeth Satoris.
- Apr 18 Shamanism for Our Time, with Ruth-Inge Heinze.
- Apr 25 Magical Living, with Wayne Dyer.

AfroPop Worldwide

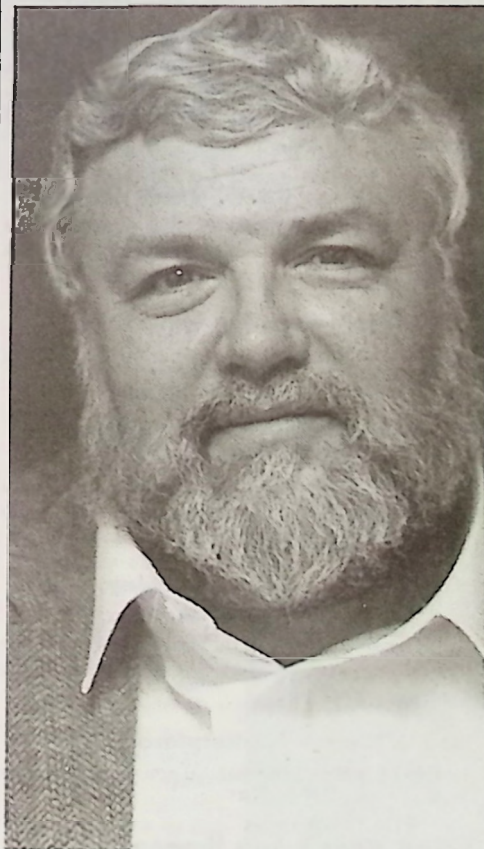
- Apr 3 AfroPop Special
- Apr 10 Cheb Chaled live
- Apr 17 African Revivals: Ray Lema, Tshala Mauna, Mory Kante
- Apr 24 Youssou N'Dour live in concert
- Apr 31 Carnival '93 Roundup: music from Brazil, Trinidad, and Haiti

BluesStage

- Apr 3 BluesStage Special
- Apr 10 Little Fent, Chris Cain, Mighty Sam McLain, Johnnie Johnson
- Apr 17 Booker T. and the MGs, Jimmy Johnson
- Apr 24 Robert Cray, Li'l Ed and the Blues Imperials
- Apr 31 The Coupe de Villes, Mick Taylor, Carla Thomas

Thistle and Shamrock

- Apr 4 Thistle & Shamrock Special
- Apr 11 Preview of 1993 Edinburgh Folk Festival
- Apr 18 Irish duos
- Apr 25 Film scores featuring The Chieftains, Enya, The Battlefield Band, and Dougie McLean



New Dimensions host Michael Toms

Marian McPartland's Piano Jazz

- Apr 2 Special edition
- Apr 9 Bruce Barth
- Apr 16 Lynne Arriale
- Apr 23 Earth Kitt
- Apr 30 Ronnie Matthews

Confessin' the Blues

- Apr 4 Blues Aliases
- Apr 11 The Sound of West Side Chicago
- Apr 18 Blues-grass (bluegrass instruments in the blues)
- Apr 25 The Smiths – Clara, Bessie, Jimmy, Mamie...the list goes on.

New Dimensions

- Apr 4 Warriors without War, with Rick Fields

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News & Information Service



5:00-6:00am • Monitoradio

The latest national and international news from the radio news service of the *Christian Science Monitor*.

6:00-10:00am • Morning Edition

The latest national and international news from NPR, hosted by Bob Edwards.

10:00-11:00am • BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

11:00-1:00pm • Talk of the Nation

NPR's mid-day nationwide call-in program. If you'd like to participate, call 1-800-989-TALK.

1:00-1:30pm • Monday: Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

1:00-1:30pm • Tuesday: Soundprint

This audio documentary series has won more radio journalism awards than any other.

1:00-1:30pm • Wednesday: Crossroads

NPR's weekly news magazine devoted to issues of women and minorities.

1:00-1:30pm • Thursday: The Milky Way Starlight Theatre

Richard Moeschl, Brian Parkins and Traci Ann Batchelder create this weekly look to the people, culture and places that make up the human side of astronomy.

1:00-1:30pm • Friday: Second Thoughts

Neoconservative commentator David Horowitz hosts this weekly interview program, looking at politics and culture from a conservative perspective.

1:30-2:00pm • Pacifica News

National and international news from the Pacifica News Service.

2:00-3:00pm • Monday: The Jefferson Exchange

Wen Smith, Ken Marlin and Mary Margaret Van Diest host a call-in discussion of issues of importance to Southern Oregon.

2:00-3:00pm • Tuesday-Friday: Monitoradio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00-3:30pm • Marketplace

The day's business and financial news, with host Jim Angle.

3:30-4:30pm • As It Happens

National and international news from the Canadian

Broadcasting Corporation.

4:30-5:00pm • The Jefferson Daily

Jefferson Public Radio's weekday magazine with news, interviews, features and commentary.

5:00-6:30pm • All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm • Marketplace

A repeat broadcast of the 3:00 program.

7:00-8:00pm • The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00-9:00pm • BBC Newshour

The latest international news from the British Broadcasting Corporation.

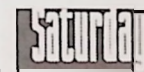
9:00-9:30pm • Pacifica News

Repeat of the 1:30pm broadcast.

9:30-11:00pm • All Things Considered

Repeat of the 5:00pm broadcast.

11:00pm • Sign-off



6:00-10:00am • Weekend Edition

The latest national and international news from NPR.

10:00-10:30am • Horizons

NPR's weekly documentary series devoted to minority and women's issues.

10:30-11:00am • Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 1:30pm)

11:00-Noon • Zorba Paster On Your Health

Family practitioner Zorba Paster, M.D., hosts this live national call-in about your personal health.

12:00-1:00pm • The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine and child development for helpful advice to parents.

1:00-2:00pm • C-SPAN's Weekly Radio Journal

A collection of voices heard on cable TV's public affairs network. Instead of just reviewing the news, this program features newsmakers, public officials, and the public in Washington, D.C. and around the world.

KSJK AM 1230
TALENT

2:00-3:00pm • Commonwealth Club of California

Live lectures and discussions from one of the oldest and largest public affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00-4:00pm • Wingspread Briefings on Education

Leading educators share ideas on improving education in this series of discussions recorded at Wingspread, The International Center for the Exchange of Ideas in Racine, Wisconsin.

4:00-5:00pm • Car Talk

Click & Clack, the Tappett Bros (a.k.a. Tom and Ray Magliozzi), prove on this national call-in program that you can fix your car and laugh at the same time.

5:00-6:00pm • All Things Considered

The latest national and international news from NPR.

6:00-8:00pm • To the Best of Our Knowledge

Interviews, features, and discussions of contemporary politics, culture and events.

8:00-9:00pm • All Things Considered

A repeat of the 5:00pm broadcast.

9:00-Midnight • BBC World Service

News and features from the British Broadcasting Service.

Sunday

6:00-10:00am • Weekend Edition

The latest news from National Public Radio - and a visit from "The Puzzle Guy."

10:00-11:00am • Sound Money

Bob Potter hosts this weekly guide to investments, taxes, and wise money management, from American Public Radio.

11:00-2:00pm • CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

2:00-8:00pm • El Sol Latino

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - en español.

8:00-9:00pm • All Things Considered

The latest national and international news from NPR.

9:00-midnight • BBC World Service

News and features from the British Broadcasting Service.

ARTS SCENE

The Arts Scene deadline for the May issue of the Jefferson Monthly is March 15 (April 15 for the June issue). Send announcements of upcoming arts events to: Jefferson Public Radio, 1250 Siskiyou Boulevard, Ashland, OR 97520. Att: Arts Scene.

For more information about arts events, listen to JPR's "Calendar of the Arts," broadcast weekdays at 10 a.m. and noon.

Rogue Valley

Theater

• The Oregon Shakespeare Festival, in its 58th season, will perform: *Richard III* (through Oct. 31); *A Flea in Her Ear* (through Oct. 31); *Joe Turner's Come and Gone* (through July 18; then Sept. 16-Oct. 30); *Cymbeline* (through May 2); *Light in the Village* (through June 27); *Lips Together, Teeth Apart* (April 16-Sept. 12); *The Illusion* (July 28-Oct. 30); *Antony and Cleopatra* (June 8-Oct. 2); *A Midsummer Night's Dream* (June 9-Oct. 3); *The White Devil* (June 10-Oct. 1); *Mad Forest* (July 7-Oct. 30); *The Baltimore Waltz* (May 9-Oct. 31). For information on membership, or to receive a brochure for the 1993 season, call (503) 482-4331.

• *Gunmetal Blues*, a musical featuring the tough-talking poetry of detective mysteries, is being performed at 8 p.m. on Thursday-Sunday through May 2 at the Oregon Cabaret Theatre, 1st and Hargadine, Ashland. (503) 488-2902.

• *To Grandmother's House We Go*, by Joanna Glass, is at the Ashland Community Theatre at the Old Ashland Armory on April 2-24. Tickets are \$8 and \$9.50 at Paddington Station in Ashland, or by credit card at (503) 482-0361.

• *The Madwoman of Chaillot*, by Jean Giraudoux, will be presented by the Actor's Theatre of Ashland from April 15 through March 12. Call for times and ticket information. Minshall Playhouse, 101 Talent Ave., Talent. (503) 482-9659.

Music

• The Maggini Quartet will complete the 1992-93 Chamber Music Concert Series on April 2 at 8 p.m. at the Music Recital Hall at Southern Oregon State College. The group of young English musicians will be joined by pianist Mack McCray in a performance of Dvorak's Piano Quintet. The program also includes Mozart's Quartet in D major and Debussy's Quartet in G minor. Tickets are \$14 at the door or through the Division of Con-

tinuing Education at Southern Oregon State College, Ashland. (503) 552-6331.

• The Arts Council of Southern Oregon will present the Balafon Marimba Ensemble on April 2 at 8 p.m. at the Britt Ballroom at Southern Oregon State College, Ashland. The eight-member ensemble specializes in adapting traditional African popular music into forms accessible to American audiences. Tickets are \$12 (\$10 for ACSO members). For ticket outlets, call (503) 779-2820.

• Dr. Frances Madachy will perform piano music by Scriabin, Ravel, Gershwin, and Schumann on April 24 at 8 p.m. in the Music Recital Hall at Southern Oregon State College, Ashland. (503) 552-6101.

Frances Madachy

Exhibits

• *Trees along the Trail*, a site installation by George Duggar, is part of the Oregon Trail Celebration continuing through April 23 at Rogue Community College, 3345 Redwood Hwy., Grants Pass. (503) 471-3500.

• *Art to Art* is the title of the National Children's Tour exhibit at the Rogue Gallery on April 2-17. An opening reception will be held on April 3 at 2 p.m. Rogue Gallery, 40 S. Bartlett Street, Medford. (503) 772-8118.

• *Of Flowers & Poets: Portraits of Spring Courage*, by Janet Richards (1915-1985), an exhibit of oil pastels and drawings, opens on April 5 and runs through the month. A reception will be held on April 8 from 5 to 7. 4th Street Garden Gallery & Cafe, 265 4th Street, Ashland. (503) 488-6263.

• The Grants Pass Museum of Art presents works by Ruth Eckstein (sumi-e), Jim Robertson (pottery), and Madalyn Knoll (watercolor). The exhibit opens April 6 and runs through April 24. A reception will be held on April 18 from 2 to 4. Grants Pass Museum of Art, 304 E. Park St., Grants Pass. (503) 479-3290.

• Angelina M.A. Hekking and Chad Gierlich will exhibit photographic self-portraits through April 17. These two "differently abled" artists both use wheelchairs and attempt in their work to counter stereotypes about physical limitations. Rogue Gallery, 40 S. Bartlett Street, Medford. (503) 772-8118.

• Frank Rinna will exhibit his watercolors as artist of the month for the month of April at the Gallery Shop at the Rogue Gallery, 40 S. Bartlett Street, Med-



Maggini Quartet

roarsqueal clickclack tappatappa ticktick ee-ee-eee car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

**Saturdays at 10am on the
Rhythm & News Service**

**Saturdays at 4pm on the
News & Information Service**

FROM NATIONAL PUBLIC RADIO

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A DAILY MUSIC SOUNDSCAPE

Echoes is a soundscape of modern music. Seamless, shifting, flowing, it bridges new age, minimalism, space music, new acoustic music and world fusion.

**Weekdays
at 7pm
on the
Rhythm &
News Service**

ford. (503) 772-8118.

Victoria Rivers and Jeff Patterson are artists whose work includes painted fabric, batik, and large-sized Raku fired vessels. An opening reception will be held on April 23 at 5 p.m. The exhibit continues through May 29 at the Rogue Gallery, 40 S. Bartlett Street, Medford. (503) 772-8118.

Other events

Two poets, Sharon Dubiago, who won the 1991 Oregon Book Award for poetry, and Jack Hirshman, will read from their work on April 5 at 7:30 p.m. in Carpenter Hall, 44 S. Pioneer St., Ashland. The two will also speak on the "Poet and Social Responsibility" at noon on April 5 in the Rogue River Room of the Stevenson Union at Southern Oregon State College. The reading and lecture are part of the International Writers Series sponsored by the Southern Oregon State College English Department. (503) 552-6181.

Victoria Rivers and Jeff Patterson will give a gallery talk on April 24 at 2 p.m., as part of a series presented by the Rogue Gallery, 40 S. Bartlett St., Medford. (503) 772-8118.

Masks by Imago, a mask ensemble, combines mime, contemporary dance, theatre, and traditional mask styles. The performance, on April 8 at 8 p.m., is presented by the Program Board at Southern Oregon State College. Tickets are \$9 (\$6 for SOSC students). Dorothy Stolp Theatre, Southern Oregon State College, Ashland. (503) 552-6464.

Klamath Basin

Theater

Ann Bertrum's *White Collar Death* in the *Pink Collar Ghetto*, a new award-winning comedy set in the workplace, will be performed by the Linkville Players Fridays and Saturdays from April 2 through 24. Curtain is at 8 p.m. The Linkville Playhouse, 201 Main St., Klamath Falls. (503) 884-6782.

The Tears of Joy Puppet Theatre presents *Coyote and the Cedar Tree*, inspired by the artistry of Native American people and respectful of their culture. April 13, 7:30 p.m. The Ross Ragland Theater, 218 N. 7th St., Klamath Falls. (503) 884-0651.

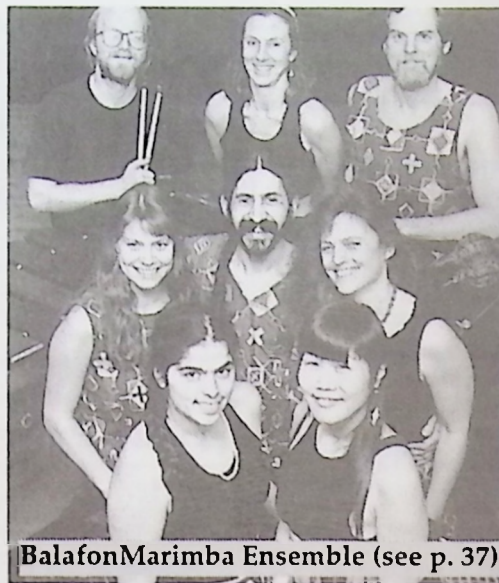
Umpqua Valley

Theater

Lend Me A Tenor will be presented by the Umpqua Actors Community Theater at the Betty Long Unruh Theatre through the end of April. For performance dates, times, and ticket information, call (503) 672-6104.

Music

Skye, a west-coast Celtic band, will per-



Balafon Marimba Ensemble (see p. 37)

form at the Umpqua Arts Association Gallery on April 3 at 7:30 p.m. For more information, contact the Roseburg Folklore Society at (503) 672-2532.

Umpqua Community College presents *Brother Sun, Sister Moon*, the Vintage Singers' winter concert, on April 4 at 3 p.m. in the Jacoby Auditorium. UCC, 1140 Umpqua College Rd., Roseburg. (503) 440-4600.

Umpqua Community College presents the UCC Orchestra and pianist Janelle Schricker in a

spring concert with the Umpqua Symphony Association on April 25 at 3 p.m. in the Jacoby Auditorium. UCC, 1140 Umpqua College Rd., Roseburg. (503) 440-4600.

Loose Ties, a contemporary bluegrass group from Wyoming, performs on April 25 at 5 p.m. at the Umpqua Valley Arts Association Gallery. For more information, call the Roseburg Folklore Society at (503) 672-2532.

Robin Huw Bowen from Wales plays traditional music on the Welsh triple harp on April 29 at 7:30 p.m. at the Umpqua Valley Art Center, 1624 W. Harvard Blvd., Roseburg. Available seating is limited. For more information, call the Roseburg Folklore Society at (503) 672-2532.

Exhibits

Felt wool sculpture from Australia by Anne Nixon is at Umpqua Community College's Whipple fine-arts center through May 2. For more information, call (503) 440-4600.

Pat Weaver is showing mixed media and Ken Means sculpture at the UVAA Hallie Brown Ford Gallery through April 10. Umpqua Valley Arts Association Gallery, 1624 W. Harvard Blvd., Roseburg. (503) 672-2532.

Coast

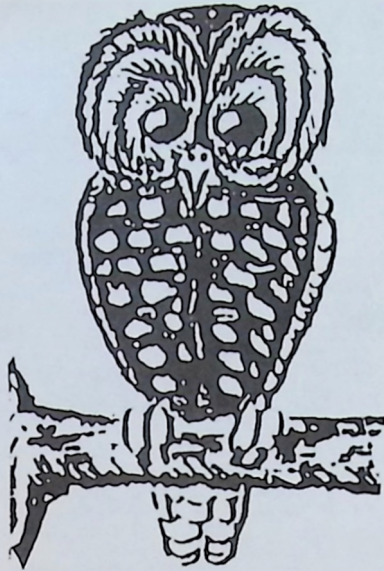
Exhibits

Underwater — Blown Glass by James Nowak opens with a reception on April 24 from 6 to 9 p.m. and continues through May 23 at the Cook Gallery, 705 Oregon St., Port Orford. (503) 332-0045.

Northern California

Music

The Shasta Symphony Orchestra, conducted by Richard Allen Fiske, plans pops concerts in Weaverville and Red Bluff. Works by Charles Gounod and the Strauss family will be performed, along with favorites by Broadway's Andrew Lloyd-Webber. April 25. For more information, contact the Shasta Symphony Foundation, 11555 Old Oregon Trail, Redding. (916) 225-4761.

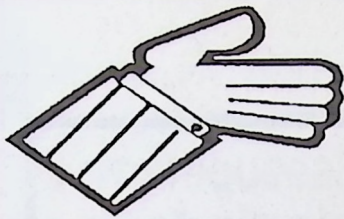


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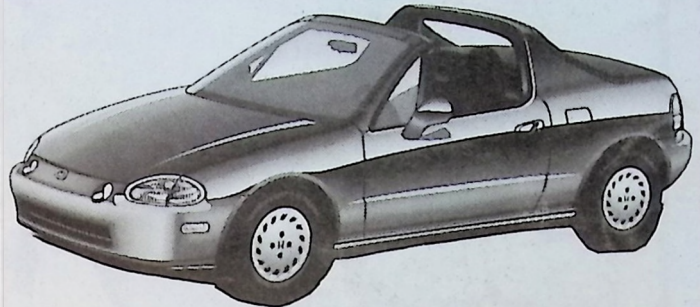
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